Backstreets

The Boss Magazine

#79 SPRING 2004

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TOUR WRAPS
MALIN YAPS
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BOOKS OF DREAMS

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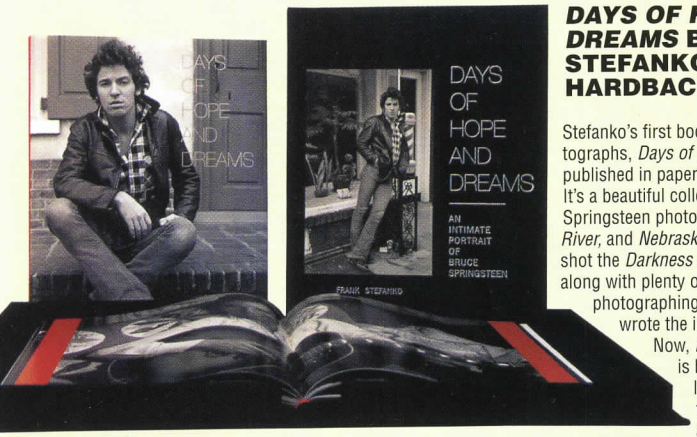

DAYS OF HOPE AND DREAMS BY FRANK STEFANKO / LTD. ED. HARDBACK WITH PRINT

Stefanko's first book of Springsteen photographs, *Days of Hope and Dreams,* was published in paperback in the fall of 2003. It's a beautiful collection of never-before seen Springsteen photographs from the *Darkness, River,* and *Nebraska* years, from the guy who shot the *Darkness* and *River* album covers, along with plenty of commentary about his days photographing Bruce. Springsteen himself wrote the introduction.

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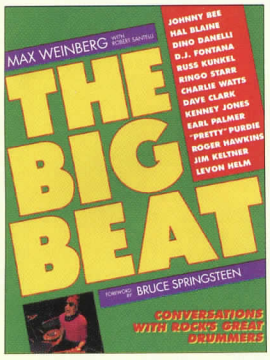
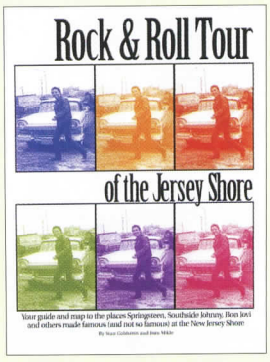


THE BIG BEAT
By Max Weinberg

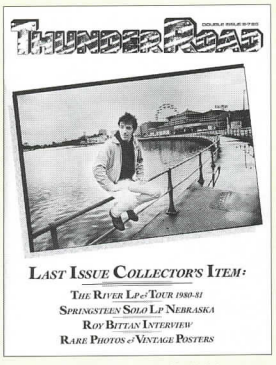
The 1991 edition of Max's book of his interviews with rock drummers, with a foreword by Bruce Springsteen. Long out of print, these copies are unused and in great condition. Softcover, 198pp.

SIGNED by Max Weinberg.....$60
UNSIGNED.....$30



ROCK & ROLL TOUR of the JERSEY SHORE

Tour guides Stan Goldstein and Jean Mikle's book is for anyone who wonders what sights to see when they make that pilgrimage to Springsteen's Jersey Shore. Well-annotated with maps, addresses, photos, and loads of history. Softcover, 64 pp.....$20


THUNDER ROAD
LAST ISSUE COLLECTOR'S ITEM:
THE RIVER LP & TOUR 1980-81
SPRINGSTEEN SOLO LP NEBRASKA
ROY BITTAN INTERVIEW
RARE PHOTOS & VINTAGE POSTERS

THUNDER ROAD
Final issue, #6/7

The first Bruce fanzine, *TR* ceased publishing in the early '80s, but they were an inspiration to *Backstreets* and remain great collectibles and great reads, too. This double issue probably their best. 64 pages, beautiful condition, highly recommended.....$10

ALSO NEW TO OUR SHELVES:

- **Two Hearts,** by Dave Marsh. Collects Marsh's two Springsteen bios *(Born to Run* and *Glory Days)* under one cover, with a new chapter that brings the story up to date through *The Rising.* Softcover, 696 pp.....$25
- **Racing in the Street: The Bruce Springsteen Reader,** edited by June Skinner Sawyers. Packed with much of the best Springsteen journalism from the past 30 years. Foreword by Martin Scorsese. Softcover, 434 pp.....$16

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ERIC MALONEY PHOTO

Chicago is ready for Bruce Springsteen: the view from the mic at Comiskey prior to soundcheck, August 13, 2003.

Backstreets

THE BOSS MAGAZINE SINCE 1980

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3/15/04, New York, NY
Dimitrios Kambouris/Wireimage Photo

OFF THE WALL

BRUCE SPRINGSTEEN
6/22/03, Gothenburg, Sweden
Riku Olkkonen Photo

LETTERS

OUT OF THE DARKNESS

Dear Editor:

I just finished reading Christopher Phillips' interview with Shane Fontayne in the last issue *(Backstreets* #78)—a very good interview and a good alternative to all these articles about the *Rising* Tour. It was a great look inside of the "1992-'93 Band." Most of the fans I know don't like the *Human Touch/Lucky Town* Tour, but after ten years I like these recordings (live and studio) almost more than I did in the early '90s. It's great to hear from these musicians again. I like this kind of background information very much—I'm very happy every time I can catch a lost piece of information about Bruce's life as a musician. If you have the chance to do an interview once again with other band members of Bruce's past, please do it! I like to hear the other side of the story.

Martin Kuklik
Germany

AMONG THE BELIEVERS

Dear Editor:

I have been an avid subscriber almost since the inception of the magazine. Among the more interesting features are those articles profiling individuals previously associated with Springsteen (Vini Lopez, Shane Fontayne, etc.). In a similar vein, why not spotlight some of the less-heralded but extremely talented musicians who are frequent concert guests of Bruce? Specifically, one individual who I have had the distinct pleasure to watch perform on many occasions is Willie Nile. He can be heard on the *Light of Day* CD set performing "I'm on Fire," and if you access his website you'll notice accolades from Little Steven. With a forthcoming album, I think many of the subscribers would enjoy Willie's past and future efforts.

Larry Trenk
via e-mail

Then we think you'll like this: Willie actually sat down and wrote a piece for us about joining Bruce onstage, which you'll find in this issue's Rising *Tour wrap-up—along with chats with more of the tour's special guests. The "Grand Finale" starts on page 30.*

NO MORE PARTY'S

Dear Editor:

Thanks to Andrew Massimino for expressing in print what I have been thinking for so long ["The Politics of Dancing In The Dark," *Backstreets* #78]. I don't feel being divisive is useful in promoting understanding; however, I get confused and annoyed when I read letters to editors or chat room posts complaining about how liberal Bruce has become. I always find myself wondering, Have they been listening to the same Bruce as I have for all of these years?

I bought my first Bruce record as a preteen in 1980, and my passion for Bruce's music has remained steadfast since that time because, as my value system evolved, I continued to find Bruce's lyrics resonate—not only emotionally, but with my convictions about right and wrong, and social justice. How can one profess to be a huge fan and totally miss the messages Bruce is trying to convey? Letter writer Al Brown (in issue #78) complains that he and his wealthy Republican friends feel dissed by Bruce despite the fact that they are the ones filling the seats at the shows. While my guess is that his stereotype of the multiple-show attendee is not quite accurate, I have a suggestion to offer: before you attend your next show, sit down and reflect on the lyrics to Bruce's music. Or stay home and let someone else have a chance at the seat.

Julie Rabideau
via e-mail

BITTER FRUIT

Dear Editor:

"The Politics of Dancing in the Dark" was an excellent and comprehensive article, and a long-needed clarification. Without supporting any certain political stand on the issue, you made it clear that Bruce has only been consistent by throwing in his leverage on the part of human and civil rights—and thus for peace and against war. It is amazing how many of his fans seem not to have realized that yet, even though they have probably been following Bruce much longer than those five years that I can offer.

I really did not trust my eyes when, on Bruce's own website, I scrolled through others' comments on the Dixie Chicks issue. I still remember how shocked I was to see how aggressive and insulting many of the contributions were—and even worse, some of his so-called diehard fans actually refused to believe that Bruce could have ever had such views in the first place! Have these people ever read a word Bruce has written? Has any one of those people ever listened to what Bruce had to say in public over the last couple decades?

All these years he has tried to make us aware of the values—civil liberties, human rights—he believes America and the free, democratic world stand for. He has preached about decency, equality and the respect we owe each other, no matter how different we are, think, or feel. The tone and the attitude of too many of those comments, however, showed that his message was obviously completely lost to a large part of this audience.

It breaks my heart to imagine how crushing this must be for an artist like Bruce, who I believe considered these efforts a central and important part of his musical ambitions. I only hope he knows that not all seeds he sows die on this hard land: there are still fans who listen, who he inspires, and who feel that these "seeds" are a part of what makes him special. In fact, it is one of the reasons why I am extremely proud to be his fan.

All others have certainly—as you put it so perfectly in your article—never been on this train anyway.

Karin Schmidt-Rudloff
Germany

VOICE OF AMERICA

Dear Editor:

I was a bit surprised by the positive review of the Robert Coles book, *Bruce Springsteen's America: The People Listening, a Poet Singing,* in *Backstreets* #78. Were you serious?

"Springsteen's America" is a strange country, filled with "ordinary" people who chat in a naive and sometimes plain ignorant way about something they cannot comprehend: Springsteen. At least, that's what comes to mind when you read Coles' book. The author tries to tell the reader that Springsteen touches people. He couldn't have picked worse examples: "I hear Springsteen sing 'Born in the U.S.A.' and for a while I'm ready to go salute the flag!"

When you read the book, it feels like being part of a cozy gathering of old ladies in a retirement home. The interviewees don't talk, they babble and chatter throughout the book. Examples? "He's a smart one, a good guy, a clever one, this Boss, with that song!" or "No one raised his or her hand. (These days I remember occasionally that it should be 'her or his', in that order!)" With no exception, everyone speaks of Springsteen as "The Boss," "this guy," or "that guy."

"That guy, people call him the Boss. He's always taking a sharp look at the world (who's doing things here and there)...." Is it a 12-year-old boy talking? No, it's an American police officer!

In an interview Coles gave to *Newsweek,* we learn that the professor doesn't "get" Springsteen either. "Born in the U.S.A." is his favorite Springsteen song because it reminds him of how lucky Americans are to be living in the U.S. Coles calls "American Skin" a misstep for Springsteen. So much for an educated professor and psychiatrist.

Coles wrote one of the most useless books about Springsteen and music in general. It's a humiliation to not only the people in his books, but to Springsteen fans as well. And a total disgrace for Springsteen's work.

Kari-Anne Fygi
The Netherlands

VOTE!

Dear Editor:

As the 2004 political season is now upon us I wonder, as maybe other Bruce fans do, if Springsteen may take an active role in any of the campaigns, particularly the Presidential race. Certainly Bruce was more political (especially at the end) on the last tour than ever before. I personally had mixed emotions, because while I agreed with much of what Bruce said, I wasn't necessarily in the mood

for the message, nor did I think the *Rising* concerts were the best forum to express his political opinions. But there couldn't be a better time than now for Bruce to express his opinion. If you assume as I do that Springsteen supports John Kerry, Bruce could really make a significant difference (read: $$$) if he and the E Street Band staged a fundraising tour of concerts with the money going directly to the candidate. This way the message and purpose is clear. Whether or not you agree with the views that are going to be expressed, you know what you're in for. I wonder if Bruce and his management have the nerve to risk alienating part of his audience that doesn't agree with him and therefore lose some of his commercial appeal? If he's serious about the message he was imparting last year, the answer is clear.

Bob Pursell
Silver Spring, MD

UNDEFEATED

Dear Editor:

Have Bruce's roadies taken up tennis on the side? Examining the three gray wraps around Bruce's mic stand on the cover of issue #78, I couldn't help but notice the "Wilson" imprint on them. Being an avid tennis player, I quickly realized this was the same overgrip I use on my tennis rackets to absorb perspiration and enhance tackiness. This alternative use for the wrap would have never crossed my mind, but I must admit, it is very ingenious and, apparently, effective.

Jerry K. McKim
West Palm Beach, FL

AFFECTION

Dear Editor:

I have to confess that I miss Warren Zevon very much. While listening to his last CD last night, I was struck by the long friendship that he and Bruce enjoyed, as evidenced by the sobering DVD documentary on the last days of Warren's life. Any Bruce fan has to smile when they hear Warren describe Bruce as "just as nice in real life as you always read about." As you watch the Warren Zevon DVD and you see David Lindley amongst all the musicians in the recording studio, consider this: back when Bruce recorded the song "Factory," one alternative track included a violin solo from the same David Lindley. David, of course, is well known for his earlier work with Jackson Browne in addition to Zevon.

Thanks to Bruce for contributing to Warren's recording project that resulted in a well-deserved Grammy for the Zevon family. The blistering guitar solos with the old Fender Esquire were a real special treat.

Eric Field
Chicago, IL

TONGUES OF ANGELS

Dear Editor:

Many people in the Philadelphia area were first introduced to the music of Bruce Springsteen by Ed Sciaky. And many of us are deeply saddened by his death on January 29, 2004. As a subscriber and a frequent visitor to your website, I commend you on your article that was posted on *Backstreets.com* almost immediately after Ed's passing.

I can still remember being about 14 years old, in my room at night, listening to the new FM station WMMR. I can still hear Ed saying that he is going to play this song from a cat named Bruce Springsteen, who was in the process of putting together his new album for release next year *(Born to Run)*... and then he began to play "Incident on 57th Street." I felt it was one of the most amazing songs I have ever heard—by an artist that I would still be listening to 30 years later. I went out the next day and bought the album, and my love affair with the lyrics and music of "this kid from Jersey" began. All of this thanks to a DJ on the radio that I have never had the pleasure of meeting in person, but one I always considered the number-one Bruce Fan.

I guess I always imagined that Ed would be the guy to announce Bruce's farewell tour. Well, some things are just not fair. When I heard the news the other day on my way home from work, I cried while driving in my car. I reflected on it later that night, and it seemed so amazing that, in learning of Ed's passing, I was so touched and emo-

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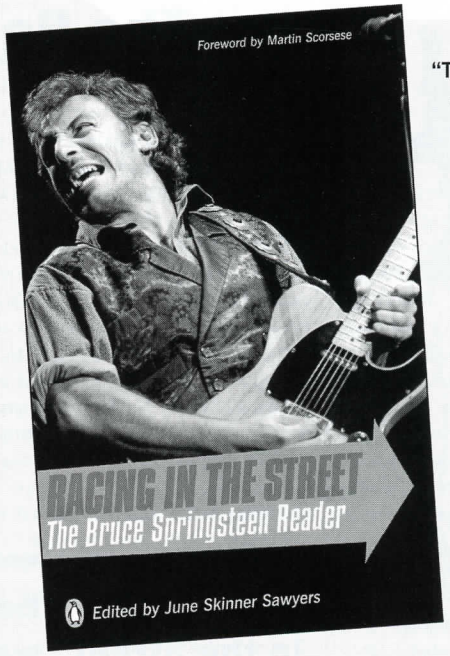
From the most famous to the most infamous—a career-spanning selection of writings about "The Boss"



"The first comprehensive collection of writings about Springsteen."
—Backstreets

Edited by June Skinner Sawyers

With contributions from Lester Bangs, Greil Marcus, Bobbie Ann Mason, Dave Barry, Elizabeth Wurtzel, and many more

And with a foreword by Martin Scorsese

Racing in the Street: The Bruce Springsteen Reader
Available now from Penguin Books
www.penguin.com

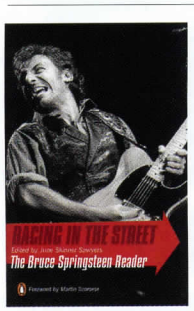
From a Maxell XLII

The Real World

By Christopher Phillips

For every Bruce Springsteen fan, there's an origin story. When we get together, it's chatter as unavoidable as "So what do you do?" at a cocktail party—the story of how we each discovered our passion is as integral a part of our personal histories as a first kiss. As editor of *Backstreets*, I've heard plenty of 'em, and with Springsteen's performing career now spanning five decades and counting, these stories run the gamut. Happening by a club in 1972. Hearing "Born to Run" for the first time over a car's AM radio in 1975. Tuning in to David Letterman's last NBC show in 1993 to find a guitar slinger stomping on Paul Shaffer's piano. Downloading a live mp3 from the E Street Band's reunion tour to hear what all the fuss is about. These moments change lives. Considering my job for the past ten years—the only one I've held in the adult world—it's easy to say that my life was changed drastically.

I came in somewhere in the middle of that spectrum; my conversion came in early 1984, when I was 13, courtesy of a Maxell XLII 90-minute cassette. I was in my room—sitting on the floor in front of my Realistic stereo, as usual, with the "record" button in reach in case a good song came on the radio—when my older brother burst in with five of my favorite words: "You've got to hear this!" The way I remember it, although it couldn't have been this dramatic, he whipped the door shut behind him and jammed his back against it, as if he had smuggled in contraband. Of course, since we lived in a small town in the South, that's practically what it was. He held a Bruce Springsteen mix tape made by his girlfriend, with all of *Born to Run* as side B. As a Top 40 radio freak, I knew the name, but the glossy, throwback sound of "Hungry Heart" hadn't prepared me for what was about to come blasting out of my speakers—my brother had the tape cued up to "Jungleland." And that's all it took. As Tom Waits would later mutter, "Kid, you're hooked, heavy as lead."



This piece also appears in *Racing in the Street: The Bruce Springsteen Reader*, edited by June Skinner Sawyers, published by Penguin Books, April 2004.

They said that home taping was killing the music industry, but I bought every Bruce record I could get my hands on thanks to that humble homemade cassette. I immersed myself. *The River* and *Darkness on the Edge of Town* first, courtesy of the Columbia House Record & Tape Club, and when *Born in the U.S.A.* was released that summer, total immersion was an easy task.

It's easy to say "and the rest is history." But when fandom stretches well over half a lifetime, the more interesting question may not be how we get there, but why we stay. Springsteen hasn't been releasing music in a vacuum, and it's been far from the only thing on my stereo—that crappy Realistic, or any other. I have new "You've got to hear this" moments once a week. In 1987, I'm sure I listened to the Replacements' *Pleased to Meet Me* far more than Springsteen's live box set. The following year, my copy of *Appetite for Destruction* got more spins than *Tunnel of Love;* in 1992, it was *Nevermind* and *Slanted and Enchanted* more than *Human Touch* and *Lucky Town*. But in the end, Springsteen's music has been the soundtrack of my life, the music I've returned to again and again. Why is it that I keep coming back to "Atlantic City," but could be happy never hearing "Paradise City" again?

INDUCTING BOB DYLAN into the Rock and Roll Hall of Fame, Springsteen recalled the first time he heard Dylan's "Like a Rolling Stone": "I was in the car with my mother listening to WMCA, and on came that snare shot that sounded like somebody'd kicked open the door to your mind." As a 13-year-old kid, getting in and out of my mind was the least of my problems—my head was where I spent most of my time, and that door was in constant use. The fantasyland of late-'70s/early-'80s radio was right there with me: Aldo Nova's life was just a "Fantasy," .38 Special had their "Fantasy Girl," and Bad Company their "Rock and Roll Fantasy." Until that cassette found its way to my room, my musical obsessions were over-the-hills-and-far-away bands like Styx. Kansas. Yes. Rush. If they had songs with movements, numbered with Roman numerals and names like "Father Padilla Meets the Perfect Gnat," you could count me in. But "Jungleland," that opera out on the Turnpike, took the kind of romantic, overblown fantasia I was drawn to and set it down in the more earthly realm of juke-boxes, gas stations, cop cars, and, certainly not least of all, bedrooms. "Beneath the city" was a secret world, sure, but it was this world, our world, the real world. For me, Bruce blew that door off its hinges.

Even though the setting of "Racing in the Street" was worlds and years away, it was that song that hit me as real, and terrifying and true.

It's no coincidence that Springsteen's music hit me just as I was starting to care about girls and cars. But it was the landscape those cars traversed—where actions always have consequences, and where there are as many disappointments as thrills—that made me feel a mainline connection to the world around me. The story of the nameless guy and his nameless "baby" in "Racing in the Street" reverberated with truth. I remember listening to the song in my room, lit only by the blue light from my stereo's radio dial, and calling my mom in so she could hear what I heard, from start to finish. Lord knows what she thought at the time—of the song, or of me listening to it in the dark. But I heard the real world, loud and clear, like I'd heard no one express it before. I wanted her and everyone else to hear it, too. When it came down to it, I probably knew more people like John Cougar's characters Jack and Diane. I didn't know anyone who actually raced in the street, I didn't know what Fuelie heads were. To be honest, I'm not sure I've ever seen anyone actually sucking on a chili dog, either. But even though the setting of "Racing in the Street" was worlds and years away, it was that song that hit me as real, and terrifying and true.

Having been less than half Springsteen's age when I discovered him, his songs came as missives from the front, imbued with the real wisdom of someone who had seen more of this world than I had. There's no question that in Springsteen's music I found a voice that reflected my frustrations and my hopes. At 17, feeling trapped in a small town, with nothing to do but drive around, there's a lot to be said for having *Born to Run* or *Darkness on the Edge of Town* to crank on the car stereo. And in the me-against-the-world mode of adolescence, songs like "Racing in the Street"

and "The River" came to me as cautionary tales. But over time, the real value in those songs became not just in seeing myself reflected back to me, but also in the converse: to see what connected me to the rest of humanity. In Springsteen's music, I not only recognized myself, but also the larger world and the people around me. The obstacles, the small triumphs, the universal struggles with circumstances beyond control. A given character could be me, could be family, friends, someone on the street—and at a certain point, his music suggested, there's little difference. "Nobody wins unless everybody wins," he said. What affects others also affects us—and that means we have a responsibility to each other. Heartbreak and isolation—and their counterparts, faith and community—make the world of human experience turn.

Other music might tell you to have your dreams; Springsteen's music confronts the reality that dreams go unrealized, and explores what we do in the face of that fact. "You've got to learn to live with what you can't rise above." "God have mercy on the man who doubts what he's sure of." Lines like these have made me wince and ache, and still do. I've chuckled with Westerberg, marveled at Dylan, and sneered with Costello. But no one has comforted me and chilled me at the same time like Bruce. There are more clever songwriters, there are more subtle songwriters, but rock 'n' roll has had no finer, more sincere observer of universal human truths.

BEFORE SPRINGSTEEN, there wasn't a precedent in rock music for growing up and everything that comes with it. Partly because rock 'n' roll itself was so young, it was traditionally the music of youth; it was born to be wild, to rock around the clock, to rave on, to sniff glue—it was music of rebellion, not acceptance. If rock 'n' rollers didn't die before they got old, they might just become country music fans. But Springsteen's rock 'n' roll came to embrace the roots of the genre—aspects of country, R&B, folk, gospel, and the blues—in a way that went beyond his music or his appropriated on-stage shtick. He blazed a trail, intentionally and deliberately, to bring the adult concerns of those other forms to rock 'n' roll. In *Songs,* his 1998 collection of lyrics, Springsteen mused on the shift in his songwriting following *Born to Run:* "I began to listen seriously to country music around this time. I discovered Hank Williams. I liked the fact that country music dealt with adult topics, and I wanted to write songs that would resonate down the road." Characters in his songs may be "ready to grow young again," or able to laugh at how fast the glory days pass, but they have to live with the uncertainty, the frustrations, the contradictions, and the compromises of an adult world.

Still, at root, Bruce Springsteen is a guy with a guitar who makes people happy. He's no stranger to joy and wild abandon, as anyone knows who has witnessed "Rosalita," the "Detroit Medley" or recent "Ramrod" concert marathons. Anyone who covers "Achy Breaky Heart" and "You Sexy Thing"—anyone who fills up half a double album with songs like *The River*'s "Sherry Darling," "Crush on You," and "Out in the Street"—clearly isn't immune to the power and the glory of the frivolous three-minute pop song. But it's rare that such fun-loving moments in Springsteen's music won't be earned, tempered, and offset. From the deliberate peaks and valleys of his live performances, to the other half of *The River,* with songs like "Stolen Car" and "Wreck on the Highway," what seems to define Springsteen's art is the complexity of experience, of the world as a combination of elements in tension. "Love" tattooed on one hand, and "Fear" on the other. *MOJO,* a brilliant music magazine from the U.K., regularly asks celebrities to name a favorite Saturday night record and a favorite Sunday morning record. Depending on where you set the needle down, a Springsteen record can be both: celebratory and melancholy, earthly and ethereal. His music is large. It contains multitudes.

The author David Foster Wallace has remarked that the biggest thing that screwed up his generation was that, somewhere along the line, people got the idea that the point of life is to be happy. If anything saved me from that delusion, it was listening to Springsteen's music, in which life is struggle. We're bound to find ourselves places we'd never imagined; it's what we do when we get there that makes the difference. Don't you lose heart. Show a little faith. Man, the dope's that there's still hope. These never come across as easy sentiments—it's not optimism so much as a hard-earned awareness of what it takes to make it through.

JUST OUTSIDE OF BOSTON, in February 2003, Springsteen played a pair of intimate shows at the Somerville Theatre, taking questions from the audience at the end of each show. One fan requested "Real World," a song Springsteen hadn't played in years. Bruce was dismissive, saying "I thought everybody hated that one?" There was just a moment to hear the requester's voice say "the Christic version..." before it was drowned out by others clamoring to get a word in. The show went on. But for the record: no, no, no, we don't hate "Real World"! Fans have objected to the treatment recorded for 1992's *Human Touch,* a slick production gooped up with bells and synthesizers. But the song itself was a long-awaited destination point, a touching-down of the story arc that his music had been moving toward for years. Particularly in the incarnation Springsteen debuted at a 1990 benefit for the Christic Institute, it's a raw declaration of love, hope, acceptance, and defiance, best expressed in the turn-on-a-dime last verse: "And if love is hopeless, hopeless at best/Come on put on your party dress, it's ours tonight." And from that threat of hopelessness, just a few lines later bring the final refrain, "It's just me and you and the hope we're bringing into the real world."

I've vacationed in the stratosphere, too; and in the cartoon world of the Ramones; with the street-fighting men of Jagger and Richards and Strummer and Jones; on the Mothership and the Sunset Strip. But Springsteen's music continues to connect me more closely with a landscape that I recognize as my own, that pulses with life and with wisdom, and provides me tools with which to navigate. The grass ain't always green, and the girls ain't always pretty. But that's all right with me.

the backstreets jukebox

1. V/A, *No Thanks! The '70s Punk Rebellion*
Rhino (4CD)

2. Grant-Lee Phillips *Virginia Creeper*
Zoe (CD)

3. Al Green *I Can't Stop*
Blue Note (CD)

4. Death Cab for Cutie *Transatlanticism*
Barsuk (CD)

5. The Fire Theft *The Fire Theft*
Rykodisc (CD)

6. Lyrics Born *Later That Day...*
Quannum Projects (CD)

7. TV on the Radio *Desperate Youth, Blood Thirsty Babes*
Touch and Go (CD)

8. Emmylou Harris *The Ballad of Sally Rose*
Warner Bros. (CD)

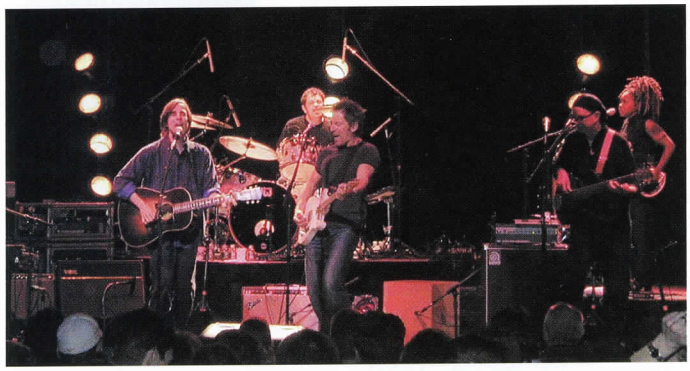
9. Danger Mouse *The Grey Album*
N/A (download)

10. The Cure *Join the Dots*
Elektra/Asylum (4CD)

10 records that helped make this issue possible

A handsome addition to the Hall of Fame

For a Rocker



By Christopher Phillips

When it was announced that Bruce Springsteen would be inducting one of the Rock Hall's Class of 2004, you might have gotten even odds on whether it would be Jackson Browne or Bob Seger. As Rock and Roll Hall of Fame tradition goes, an honoree is typically inducted by a younger artist, one who has been inspired by an elder. In this case, the three are contemporaries—both Seger and Browne were actually eligible for induction before Springsteen. Seger's first album was released in 1968, Browne's in 1972, and Springsteen's in 1973.

But when it comes to influence, the activism of Jackson Browne had a clearly traceable effect on Springsteen, and that's who Bruce rose to honor with a speech at the March 15 induction ceremony in New York. As Springsteen reminded the crowd gathered at the Waldorf-Astoria, "He's one of the few true activist musicians I've ever known.... He's long put his mouth, his money, and his body where his politics are."

Now well known for his social conscience—in his recordings, onstage, and in everyday life—Springsteen's earliest and most prominent forays into activism found Jackson Browne leading the way. The two performed together at the 1979 Musicians United for Safe Energy concerts; their duet on "Stay" appears on the *No Nukes* album from those shows. While Springsteen's decision to play this benefit constituted his statement on the matter at the time, Browne was more direct: "It's easier to ignore the threats posed by the nuclear power industry if there's nobody you feel responsible for," he wrote in the M.U.S.E. benefit's concert program. "I suppose the person who made it possible for me to focus on this issue was my son.... It seems to me that we really have no choice but to fight. Each of us must do what we can."

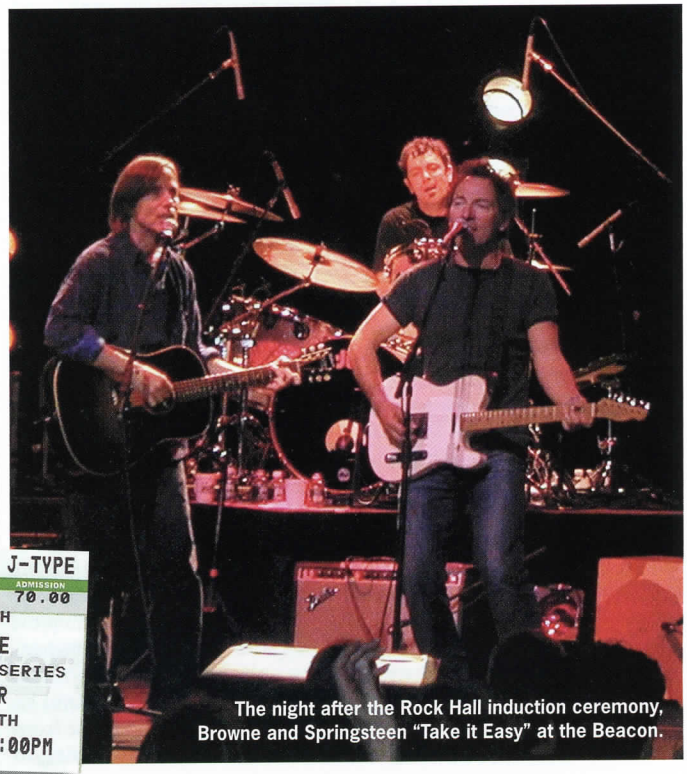
Springsteen kept up the fight a couple of years later, joining Browne on June 14, 1981 for the "Survival Sunday" anti-nuke concert at the Hollywood Bowl in Los Angeles. Months later, the 1982 Rally for Disarmament in New York's Central Park brought Springsteen and Browne together again for "The Promised Land" and "Running on Empty." In 1990, they played a pair of concerts back in L.A. to benefit the Christic Institute.

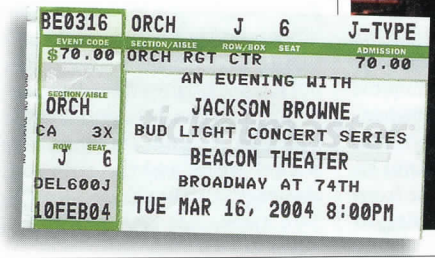
However, as Springsteen professed in his speech, the inspiration he found in Browne went beyond social or political causes. Bruce recalled the night he first met Browne, watching him perform in the early '70s: "Each song was like a diamond, and my first thought was, 'Damn, he's good.' And my second thought was, *'I need less words.'*" [See sidebar for full transcription.]

"Music is a very empowering thing and I'm happy to have had a lifetime to do it," Browne said from the podium after Springsteen's speech. After presenting him with his statue, Bruce let Jackson have the spotlight, not joining him (or anyone else that night) in performance; Browne played "The Pretender" and "Running on Empty." Springsteen reportedly left just as the night's traditional closing all-star jam was getting under way.

The following night, however, the two had a belated musical celebration at Browne's March 16 Beacon Theatre show in New York. After bringing out such other guests as Marc Cohn, Vonda Shepard, and Heartbreaker sideman Scott Thurston, Browne introduced his "good friend, Bruce Springsteen" for the night's final encore. Bruce congratulated Jackson once more before the pair went into "Take It Easy," a song Browne co-wrote with the Eagles' Glenn Frey, with Springsteen on electric guitar and back-up vocals.

In the April 15 issue of *Rolling Stone* (#946), Browne had a chance to write about Springsteen, whom the magazine ranked number 23 on its list of rock 'n' roll "Immortals." Like Springsteen's speech, Browne's tribute also recalled their first meeting at the Bitter End, and he went on to enumerate the strengths of Bruce's songwriting. "He is one of the few songwriters who works on a scale that is capable of handling the subject of our national grief and the need to find a response to September 11th," Browne writes. "His sense of music as a healing power, of band-as-church, has always been there, woven into the fabric of his songs." While that may be true, the example set by his "handsome friend" encouraged Springsteen's writerly eye to pay attention to exactly what, in the world around him, has needed to be healed.





The night after the Rock Hall induction ceremony, Browne and Springsteen "Take it Easy" at the Beacon.

MARK LAMBORN PHOTOS

The Sound of Love's Reconstruction

Springsteen inducts Jackson Browne into the Rock Hall / March 15, 2003

I FIRST MET JACKSON BROWNE IN THE EARLY '70S; it was at the Bitter End. I was brought down there by David Blue, a folk singer, after a set I did at Max's Kansas City. On David Blue's word, Jackson was kind enough to let somebody he'd just met get up on stage and play a song during his set. I watched Jackson play that night; he was accompanied by his great sideman, David Lindley, and as I listened that night I knew that this guy was simply one of the best. Each song was like a diamond, and my first thought was, "Damn, he's good." And my second thought was, *"I need less words."*

DIMITRIOS KAMBOURIS/WIREIMAGE PHOTO

The emotions of all of the music was right out there on his sleeve, and I remained a major, major fan since then. I remember watching him that night, and he was kind of quint-essentially California, right down to the lost surfer haircut. Good-looking guy, great songwriter, and we became pretty friendly. So over the next few years, Jackson was gracious enough to let me open up at several of his gigs.

Now, being a little competitive, the first thing I noticed was, Jackson didn't have much of a show. He just stood there in the baggy jeans and the T-shirt, singing his serious songs—that was it! Being a little competitive, I also noticed that Jackson drew an enormous amount of good-looking women. *Great*-looking women! Who stood there, staring at the stage, entranced. His hair was perfect. And that was something I aspired to myself—both the hair and the women.

So tonight, this is an unlooked-at part of Jackson's work that I'd like to focus on for a moment. The great songwriting? Alright, I could deal with that. I don't need to stand here tonight and dwell on the obvious. But the *gals* that came to the show! You see, what most people don't realize—and for me this was a big part of Jackson's rock 'n' roll credentials—is that Jackson Browne was a bona fide rock 'n' roll sex star. My wife says he still is. He tried to hide it—but not too much, I guess.

Now, being a little competitive, I also noticed that while the E Street Band and I were sweating our asses off for hours, just to put some fannies in the seats, that obviously due to what must have been some strong homoerotic undercurrent in our music, we were drawing rooms filled with men. And not that great-looking men, either. Meanwhile, Jackson is drawing more women than an Indigo Girls show.

It's true that Jackson wrote some of the most beautiful breaking-up music, break-your-heart music, of all—"Sky Blue and Black," "Linda Paloma," "In the Shape of a Heart." I think that what drew women to Jackson, besides the obvious, was that they finally felt they were listening to a guy who knew as much about love as they did. And what drew men to Jackson, besides the obvious I guess, was that when they listened to him, they realized that they knew more about love than they thought they did.

In '70s post-Vietnam America, there was no album that captured the fall from Eden, the long, slow afterburn of the '60s—its heartbreak, its disappointments, its spent possibilities—better than Jackson's masterpiece *Late for the Sky*. It's just a beautiful body of work; it's essential to making sense of the times. "Before the Deluge" still gives me goose-bumps, and it raises me to cause. *Late for the Sky*—when those car doors slam at the end of the record, they still bring tears. There was no more searching, yearning, loving music made for and about America at the time.

In this and so much of Jackson's writing, the slow, meticulous crafting of the songs—the thoughtfulness—Jackson was one of the first songwriters I'd met who demonstrated the value of thinking hard about what you were *saying*—your subject. "The Pretender," "These Days," "For Everyman," "I'm Alive," "Fountain of Sorrow," "Running on Empty," "For a Dancer," "Before the Deluge"... Now, I know the Eagles got in first, but let's face it—and I think Don Henley would agree with me—*these are the songs they wish they'd written!* I wish I'd written them myself. Along with "Like a Rolling Stone" and "Satisfaction."

But Jackson's influence and his voice have always been his own. He's one of the few true activist musicians I've ever known. *World in Motion, Looking East, Lives in the Balance.* He followed his muse wherever it took him, and he paid whatever the cost. He's long put his mouth, his money, and his body where his politics are. *Lives in the Balance* sounds more urgent today than it ever did.

The Beach Boys and Brian Wilson, they gave us California as Paradise. And Jackson Browne gave us Paradise Lost. Now, I always imagine, what if Brian Wilson, long after he'd taken a bite of that orange that the serpent offered to him, what if he married that nice girl in "Caroline, No"—I always figured she was pregnant anyway—and what if he moved into the Valley, and had two sons. One of them would have looked and sounded just like Jackson Browne. Cain, of course, would have been Jackson's brother-in-arms, Warren Zevon. We love you, Warren. But Jackson to me was always the tempered voice of Abel: toiling in the vineyards, here to bear the earthly burdens, confronting the impossibility of love—here to do his father's work. Jackson's work was really California pop gospel. Listen to the chord changes of "Rock Me on the Water" or "Before the Deluge"—it's gospel through and through.

Now, I always thought that, in our fall from Eden, besides the strains of physicality and the bearing of earthly burdens, our real earthly task was that an unbridgeable gap or a black hole was opened up in our ability to truly love one another. And so our job here on Earth, and the way we regain our divinity, our sacredness, and our general good standing, is by reconstructing love, and creating love out of the broken pieces that we've been given. That's all we have of human promise. That's the way we prove ourselves in the eyes of God and facilitate our own redemption. To me, Jackson Browne's work was always the sound of that reconstruction.

So as he writes in "The Pretender": "We'll put our dark glasses on / And we'll make love 'til our strength is gone / And when the morning light comes shining in / We'll get up and do it again / Amen."

Ladies and gentlemen, please join me in welcoming my very handsome friend, Jackson Browne, into the Rock and Roll Hall of Fame.

IN MEMORIAM

One of the "12 Disciples" of Bruce passes

Remembering "Hungry" Ed Sciaky

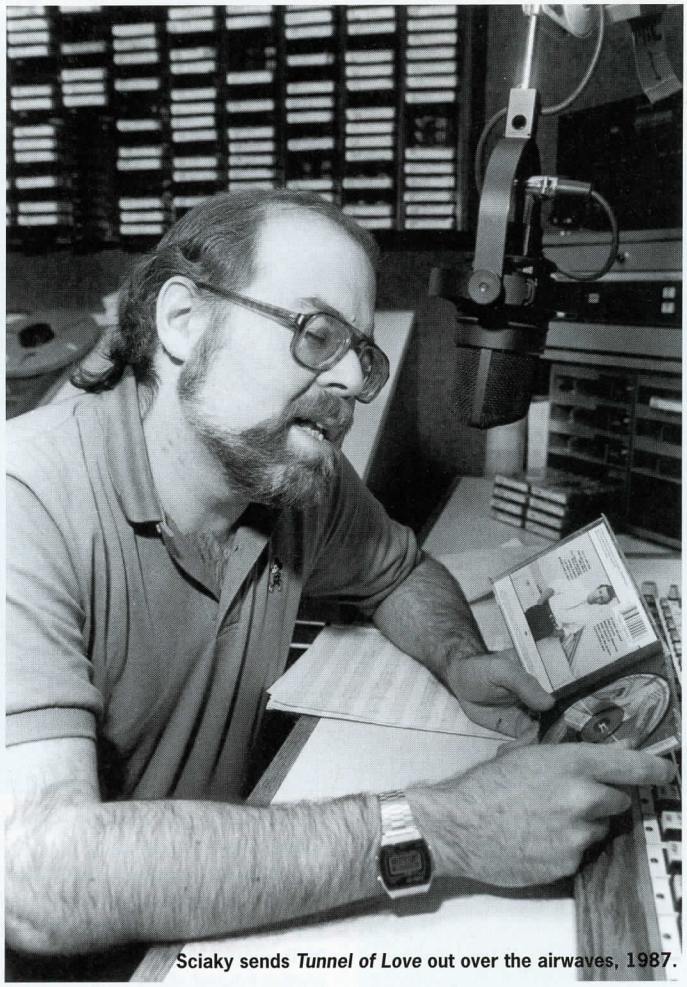
By Charles R. Cross

Ed Sciaky was truly a musical figure who was larger than life. Ed was a big guy—he didn't win the nickname "Hungry Ed" for nothing—but his deep, rich radio voice made him seem something greater than human. When I first met Ed in the flesh, about 20 years ago, I had heard so many legendary stories about him, and listened to his shows every time I traveled through Philly, that I truly expected a giant of a man, like Hagrid in the Harry Potter movies. But Ed in the flesh was human-sized, friendly, down to earth, maybe even a little shy away from the microphone.

Ed died in January on a street in midtown Manhattan of a heart attack. He was only 55, though it seemed like I'd been listening to Ed on the radio all my life. His death—coming on the heels of the loss of another Philly legend, photographer Phil Ceccola, a friend of both Ed's and mine—seems like the end of a chapter of something, a loss of innocence. Perhaps the innocence disappeared a long time ago, along with my youth, but Ed and Phil were so intertwined with my adolescent rock 'n' roll obsessions that their passings have an added tragedy to them: in losing them, I feel like I've lost a bit of myself.

I first met Ed, and Phil, of course, because of Bruce Springsteen. Ed came into my life as both a voice on the radio and a character in bootleg tapes of Springsteen shows. After I met him in person, we traded tapes for many years, and despite the fact that he'd seen more early Springsteen shows than virtually anyone I knew outside the band, his enthusiasm remained high. Ed wasn't just a fan of Springsteen, he was in love with the guy. That ardor truly saved Springsteen's career and, in some small way, helped change the course of rock 'n' roll history.

"There were only a few DJs in America who were playing Bruce back then," recalls Peter J. Philbin, an early Columbia employee who himself helped launch Bruce. "And Bruce was rarely getting played in his hometown, so Ed's support was essential. Ed was really one of the 12 disciples. He would show up at every show, and he would be there all night long."



DEBRA L. ROTHENBERG PHOTO

Sciaky sends *Tunnel of Love* out over the airwaves, 1987.

That support turned the tide at Columbia, where Springsteen was inches away from being dropped off the label. Columbia executives considered *The Wild, the Innocent & the E Street Shuffle* a bomb because it had only sold 125,000 on its initial release. Yet they were at least buoyed by the fact that 75,000 of those copies had sold in Philadelphia, the one market where Bruce was getting consistent radio play, due in large part to Ed Sciaky. That evidence alone convinced the label honchos that with the right promotion and support, Springsteen deserved the chance to make another record. Even if he had been dropped by Columbia, there is no doubt Springsteen would have had an accomplished musical career somewhere, at some point, maybe as a bar band guitar hero as he had been with Steel Mill. But it is no exaggeration to say that without Ed Sciaky's support, *Born to Run* would not exist in its present form.

Sciaky himself was modest when he talked about his role in Springsteen's career. He always seemed to think he had more to do with the careers of Billy Joel and Yes, two other acts he championed early on. In one of my several interviews with Ed—which were really more rambling reminiscences on both our parts—he explained that when he first saw Springsteen, he was not immediately impressed. "I went down and said hello, but it was nothing beyond that," he told me in 1998. "It wasn't like the second coming of Christ yet. He was interesting, but he hadn't developed his onstage movements yet."

Sciaky was describing Springsteen's 1973 stage show, which was more Dylan-influenced and usually entailed Bruce standing in one spot and spewing mouthfuls of lyrics for 45-minute sets. There was something there, but it was only developing at the time. By 1974, though, Sciaky was a full-fledged believer. "By then he was something," Ed remembered. "You simply didn't want to take your eyes off him."

Ed was able to pinpoint the exact point of his infatuation. "I'd would say November 29 and 30, 1974 was when I truly became a blithering idiot," he recalled. "The Trenton War Memorial. Those two nights were a religious experience. I will never forget those shows. I don't know exactly what it was about them, but he just got bigger. It was only about a 1,200-seat venue, which was bigger than the Main Point, but smaller than the Tower Theater. But there was something about those shows, and the audience response to those shows, that was bigger. It was a catharsis. At this point, I was a fool for him." Rarely do we jaded souls who work in the music industry speak with such unabashed enthusiasm for anything, but that was one of the things I most admired about Ed Sciaky—he didn't put on facades.

Springsteen and Sciaky developed a friendship during this period. Ed would joke about the couch in his house that had served as a bed for Bruce on more than a few nights. Their friendship developed because Bruce began calling WMMR, where Sciaky was working

Bruce gives photographer Phil Ceccola a hand.

PHIL CECCOLA PHOTO

at the time, late at night. Sometimes Ed put Bruce on the air; many times their long conversations remained private. It is also worth noting that Bruce was not without commercial motive—by being personable to Philadelphia's most powerful DJ, he was helping his career. Still, I think most of Springsteen's motivation was simply the desire to talk to someone late at night. "There were times when he just seemed lonely," Ed recalled. And Bruce, like everyone else within MMR's signal, knew that Ed Sciaky could soothe away any ills with the sounds of his voice and his impeccable taste in music.

The recent death of Phil Ceccola saddened both Ed and me greatly, but it also got us talking again about those historic Main Point shows. I only experienced them through the magic of tape, but I never missed the chance to ask either Ed or Phil about what it must have been like to have experienced them live, sitting there in a former Laundromat, watching rock 'n' roll history in the making. He told me one story about the Main Point broadcast that I will never forget. This being in the era well before satellite broadcasts, the show was actually taped on several reel-to-reel tapes, and a runner would dash them over to the station as soon as a reel was cut. Consequently the broadcast happened with a tape delay of about an hour. "I remember being in the tiny basement of the Main Point," Ed told me, "and we were listening to the actual concert itself on the radio. It was about an hour later, and Bruce was standing right next to me. He hadn't originally wanted to do the broadcast—he tried backing out at the last minute. But standing there listening to it, he suddenly had a big smile on his face, a kid-like smile, a look that I had rarely seen from Bruce. He turned to me and said, 'Pretty good, huh, Eddie?' And I put my hand on his shoulder and said, 'Yeah, pretty good, Bruce. Pretty good.'"

Unfortunately the radio business changed dramatically over the years in the decades that Ed Sciaky was a DJ. I talked to him several times after he'd just lost a job, something that seemed almost impossible to me out in Seattle, a town that had few Sciaky-sized legends. Springsteen's career was forever shaped simply because in the era when Sciaky ruled Philly, DJs could pretty much play whatever they wanted. And Ed wanted Bruce, and so we all did.

Ed Sciaky is survived by his wife Judy and his daughter Monica. Like our friend Phil Ceccola who lives on in his wonderful photographs, I'm not sure that Ed Sciaky's death ends his love affair with music, or music fans' love affair with Ed. As Miami Steve Van Zandt said at the time of Ed's passing, "Ed Sciaky will never die. That is what being legendary is all about. As long as the music of the bands he played lives, he lives." By that standard, at least within my own house, Ed Sciaky remains very much with us.

Springsteen and Sciaky in the basement of the Main Point, listening to the broadcast after the show, February 5, 1975.

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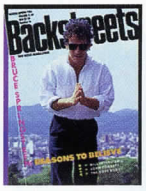

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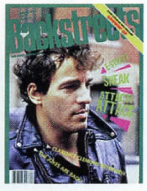

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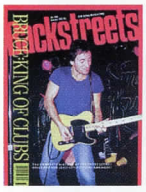

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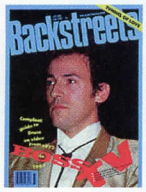

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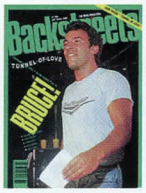

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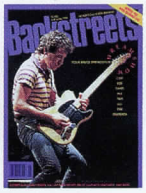

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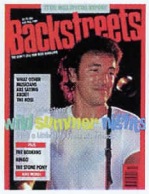

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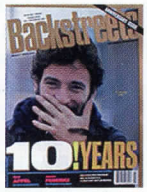

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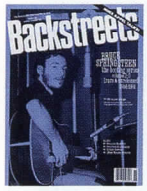

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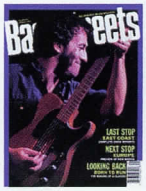

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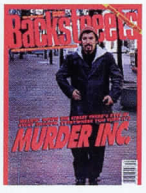

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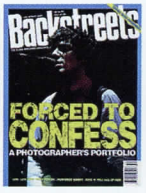

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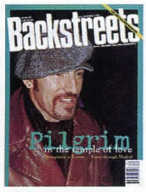

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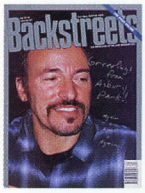

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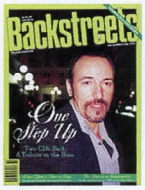

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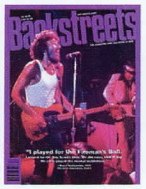

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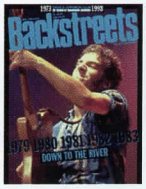

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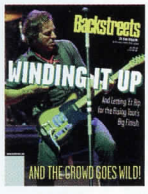

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ON LIPS

BOB GRUEN/STAR FILE PHOTO

Cutting some Place of our own: Van Zandt at the 11/30/03 dedication honoring Joey Ramone, New York, NY.

OUT IN THE STREET: What's happening on E Street? Talking to *Billboard* in February, Steven Van Zandt mused on the band's current status after a solid 15 months on the road. "Hopefully, we'll take this year off. I know Patti [Scialfa] has her record about finished, so I would expect that to be coming out and for her to be spending time with that." Regarding Patti's album, we're hearing that this time it's for real—still no official release date as of press time for her 11-years-and-counting follow-up to *Rumble Doll,* but we expect 2004 to finally be the year. As for Bruce himself, 2004 has not brought him back down to Atlanta to record with Brendan O'Brien, as wishful thinkers speculated at the end of '03. But sources report that Bruce has been recording in his New Jersey home studio. As Van Zandt tells it, "I'm not sure what Bruce is up to. He's always writing and always doing something, so you never know with him. I'm pretty sure we're taking the year off. I can't tell you absolutely. But we will make another record and we will be back for sure." While we wait for their return, and for Springsteen's follow-up to *The Rising,* Bruce is slated to appear on several other artists' upcoming releases this year. Due in early summer from Gary U.S. Bonds is *Back in 20,* his first album of new material in 20 years, with Springsteen guesting. Bruce also contributed to *Old Glory,* an upcoming duets album from Jerry Lee Lewis, reportedly singing "Pink Cadillac" with the Killer. . . . Springsteen has already appeared on one new release this year, *(Inside)Out: Warren Zevon,* an expanded DVD edition of the VH1 special. It focuses on the making of Zevon's final album, *The Wind,* including footage of Bruce in the studio with Warren. The two were honored with a Grammy in February for "Disorder in the House"; a video for the song, also featuring Springsteen, is included on the *(Inside)Out* DVD. . . . Danny Federici has put the finishing touches on a new solo record, titled *Sweet.* This follow-up to his 2001 self-titled album will be initially available exclusively through Backstreet Records —see Backstreets.com for more details as they're available. . . . Ernest "Boom" Carter drums on the new J.C. Flyer album, *Movin' On.* Check out www.jcflyer.com for more details. . . . Let's get back to Little Steven, because he's been busier than a janitor in the Bada Bing men's room. On November 30, he helped dedicate a new NYC landmark—the corner of Bowery and Second Street, now known as Joey Ramone Place. This year, besides coming into our living rooms as Silvio Dante every Sunday night, he's also taking his *Underground Garage* radio show to the next sublevel: organizing a "battle of the bands"-style talent search for the best garage band in the land, leading up to a proposed garage rock festival this summer. And if you can't get enough of his garage aesthetic, check out Sirius Satellite Radio—Steve has joined their programming staff as a Creative Advisor, and he'll be putting together an exclusive, fulltime stream as well as producing and hosting other Sirius shows. Who's the hardest working man in show business *now?*

THAT'S WHAT I WANT: As a wise man once said, sooner or later it all comes down to money, and most of Bruce's appearances on year-end lists had to do with tour grosses and other such monetary matters. He was ranked number two on *Rolling Stone*'s annual "Rock Rich List," just behind the magazine's namesakes: "Profit margins are good when you go on tour without all the usual explosions, giant helium-filled props and revolving stages—just the band and a black curtain.". . . *RS* also recently ranked the 500 greatest albums, and eight of Springsteen's made the cut (trailing only the Beatles, Dylan, and the Stones). What caught our eye was the mention that Bruce "insured his voice through Lloyd's of London for $5.6 million.". . . The seventh annual "Ultimate Top 10" list, which ranks artists based on combined album and ticket sales, had Bruce at the top for 2003 with a combined $132.8 million. Close behind was 50 Cent, with $125 mil, but check out the difference: 87 percent of Springsteen's total came from concert tickets, compared to 23 percent of 50 Cent's. So it's no surprise that *Pollstar* named the *Rising* Tour the "Major Tour of the Year" at their annual Concert Industry Awards. And *Essential* still managed to go platinum by the end of the year. See page 37 for more financial facts and figures.

MYSTERY DANCE: A ballet being fought out in the alley? How about the real thing: this spring the Pittsburgh Ballet Theatre presents *Springsteen & Seeger* as part of their 2003-2004 series. Performances run from April 29 to May 2; for details, twirl over to www.pbt.org. . . . Speaking of the dance: prior to Bruce's encore performance with Jackson Browne at the Beacon Theatre, he and Patti were spotted slow-dancing in the aisle to "My Stunning Mystery Companion"—a moment that some Boss fans in the audience will treasure more than the "Take It Easy" duet. . . . Though he didn't take the stage to play between the Holiday shows and the Beacon show, Bruce did perform once—at the funeral of his friend and neighbor John Mulheren, the financier and philanthropist. Springsteen closed the December 19 service in Rumson with, at the request of Mulheren's wife, "Santa Claus is Comin' to Town.". . . When the Cowboy Junkies issue their new album *One Soul Now* in June, the initial release will come with a five-track CD called *'Neath Your Covers, Part 1,* with their take on an as-yet-unnamed Bruce song. . . . Check out Grand Champeen, who have been known to close their set with a kick-ass cover of "Born to Run.". . . A new tribute CD collects some twangier covers, from Travis Tritt to the Nitty Gritty Dirt Band, on *Reason to Believe: A Country Music Tribute to Bruce Springsteen.* . . . After its early 2004 run at Seattle's EMP, the "Springsteen: Troubadour of the Highway" exhibit makes its New Jersey debut at the Newark Museum, where it will run from June 17 through August 29. . . . Frank Stefanko's *Days of Hope and Dreams* gallery show is at the Earl McGrath Gallery in New York through April 24—Stefanko's first showing in NYC, and we wish him many more.

PEACE, LOVE,

AFTER BRUCE FANS SPENT MUCH OF 2003 *LAWWWWST* IN THE vastness of stadiums, a return to the Asbury Park boardwalk closed out the year in a more intimate fashion. We can't quite call the holiday shows an annual tradition, since the *Rising* Tour kept Convention Hall dark in 2002, but three of the last four Decembers have been brightened by these "Springsteen and Friends" benefits. While the number of nights dropped to three (from a whopping five in 2001), the 2003 holiday shows set a new standard in terms of performance.

The basics were familiar: the Convention Hall stage festooned with greenery and Christmas lights; the Max Weinberg 7, with an expanded Horns of Love line-up, anchoring the proceedings. Bruce told the crowd that the house band "put this whole show together in two days." As they did in 2001, Southside Johnny, Jimmy Vivino, Garland Jeffreys, and Nils Lofgren each put in a turn at center mic, and E Street was also represented by Danny Federici on organ. Clarence Clemons, Garry Tallent, and Roy Bittan were no-shows this year, and Patti Scialfa was conspicuously absent as well, but solid backing came from the returning Alliance Singers and regular Redheads Lisa Lowell and Soozie Tyrell.

Slightly less holiday-oriented than in years past, with an average of four Christmas songs per night (five if you count "The Wish"), the 2003 model became even more of a Springsteen Family Rock 'n' Soul Revue. An introductory gospel set, tried at two of the five shows in 2001, became a nightly event in 2003 courtesy of the Victorious Gospel Choir. Acknowledging their featured singer, Elder Brown, Bruce said, "You have just seen the best front person of the night!"

This year, that was saying a lot. Additional friends taking center stage were Little Steven, Danny Devito, Jon Bon Jovi, and Jesse Malin. If it all became too much to keep track of, you could sometimes tell where you were in the set by keeping an eye on Ritchie "La Bamba" Rosenberg's outerwear—he donned a Disciples of Soul coat for Steven's set, and a blue Jukes baseball jacket for Southside.

But without a doubt the MVP was soul legend Sam Moore. Moore has played with Springsteen before, with vocal contributions to *Human Touch* and a one-off performance of "Soul Man" on the E Street Band's 1999 tour. This, however, was a full-on Sam & Bruce set, a sequence of horn-fueled rave-up duets that had the Convention Hall floor jumping like oil on a hot skillet.

"I first saw Sam at a place called the Satellite Lounge at Fort Dix...in the late '70s," Bruce told the Asbury audience. "A great, great bandleader—I learned so much about leading a band from watching Sam Moore on stage." Springsteen wasn't the only one inspired by Moore—the stage was full-to-bursting during his set, suggesting that everyone wanted to be part of the magic.

Then there was our host: showcasing freshly released *Essential* cuts, reprising the "Seaside Bar Song"/"Thundercrack" double whammy from 2001, and introducing a monster cover in "(What's So Funny 'Bout) Peace, Love, and Understanding," with all the driving energy of the 2002-2003 "Dancing in the Dark."

Originally scheduled for three nights in a row, the stand's middle show had to be postponed due to a snowstorm that blasted the Northeast, resulting in performances on Friday December 5, Sunday December 7, and Monday December 8. Not that the weather wasn't frightful all weekend—at the first show, Bruce told the crowd, ""I don't know how you got here, but I'm glad that you did!" Braving the blizzard, not to mention the flying candy canes, **Caryn Rose** and **Glenn Radecki** report.

Springsteen shows have always been about the same things. They're about love, and faith, and hope, and brotherhood. The holiday shows are all of those things magnified. It's the love between Bruce and Stevie and Southside and Bobby Bandiera, four guys who grew up hanging out, falling in love with music, and then going out and playing it together. It's Springsteen's love for the community, embodied in his insistence on running down the names of so many local merchants, and in the fundraising nature of these concerts, always serving to benefit area organizations. Bruce gave specific mentions to the Asbury Park High School marching band and the Pee Wee football team, but the 2003 holiday shows had 13 local beneficiaries in all. His pride in the community has never faltered, never vanished.

But the secret to why the Christmas shows are so special isn't just the historical location, it's not the small venue, it's not Bruce's desire to have a good time, it's not the special guests, and it's not the fans who are largely diehards (though they all help). It's the horns.

On Monday night, when we found ourselves standing directly in front of the incredible horn section that Bruce invites to play the holiday shows, it was hard to remember to watch anything else. It's really a separate show happening on that riser. During every song the horn players were doing something—they simply radiate energy. It's the silly dance moves they do when they're not singing—like the hand-rolling during the second verse of "I Don't Want to Go Home." It's Mark Pender looking like his head is about to explode every time he hits a high note. Ed Manion, acting quiet and unassuming, but pushing his way through the people on stage to get to the center microphone and deliver the key sax solo. Mike Spengler singing along to every song even though he wasn't given a vocal mic. La Bamba approaching every horn part with total conviction and, of course, leading the section in said dance moves. With Clarence absent, nobody except La Bamba would have been cool enough to deliver the "baby's back" solo vocal spot in "Thundercrack."

Every single song that Bruce chose to do involved the horn section in some way, and it was no coincidence. They are simply outstanding, better than any semblance of modern horn section out there, with the possible exception of Prince (who has Maceo Parker, and there isn't much to argue with there). Aside from Bobby Keyes, the Stones can only wish they had such a mindblowingly hot horn section.

Each and every night, as the show began: there was Springsteen, dressed to the nines at the top of the stairs stage left, helping up each and every member of the Victorious Gospel Choir, shaking their hands or patting them on the back. Watching Bruce during the gospel choir intro was fascinating. He was totally engrossed, standing in the back at the drum riser with a tambourine in hand, participating when he could, but it was so

& SOUL

THE 2003 HOLIDAY SHOWS

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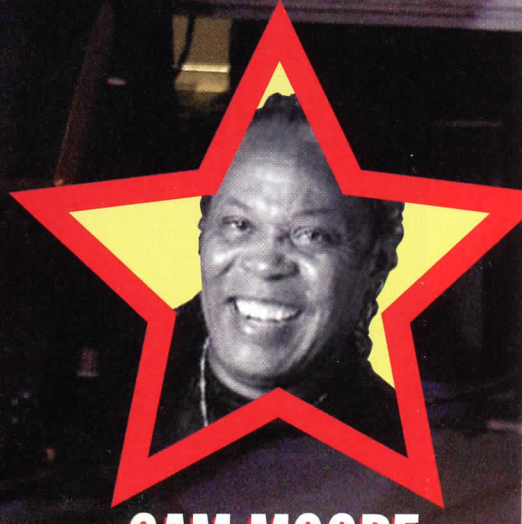


SAM MOORE

LEWIS BLOOM PHOTO

MARK R. SULLIVAN PHOTO

obvious that he was watching them as closely as we watch him onstage. What's more, he was so thoroughly enjoying it. You had to wonder how he came across the choir—did someone local tip him off? Was he driving around town one Sunday and heard them singing? He cleared that mystery up, telling us that they performed at his mother's church and she told Bruce that he should check them out. (God bless Adele Springsteen, for many reasons, but that small story just summarizes it all.) Monday night, he commented several times how they had gotten him all fired up, saying "That is the *roots* of everything that's gonna go on here tonight." He plugged their CD (for sale in the lobby), specifically thanked Elder Brown, and noted that "every frontman you've ever seen, from Mick Jagger to James Brown on up, came right out of that."

It was a little surprising to see the Max Weinberg 7 go right into "Christmas Day" on Sunday (skipping their usual instrumental spotlight slot) but it did get the crowd worked up more quickly, since "Christmas Day" has that great audience call-and-response. On Monday, Jimmy Vivino introduced it by exhorting the crowd, "You know what to do!" Spotlight on Bruce for this one—not as frontman just yet, but on a mean piano solo each night before switching to guitar. By Monday night, when it came time for the piano solo, Jimmy Vivino called out "Jerry Lee!" and Bruce responded with some fiery ivory-tickling worthy of the invocation, eliciting a great reaction from the crowd.

As great an opener as "From Small Things" is, we were thrilled to hear that build-up introduction to "So Young and in Love" on night two. What neither of us expected to happen next was to watch Bruce Springsteen totally transform himself into a smooth soul singer. Eschewing the guitar, he took the microphone in hand and just started working that stage. That wasn't Bruce up there, it was a cross between Sam Cooke and Elvis. It was a stunning thing to witness, Bruce striding back and forth across the front of the stage, not hamming it up, but definitely emoting in that tradition, and then going into those "Spirit in the Night" leg kicks on the chorus. At the end he called out, "Thank you, Jackie Wilson!"

"None But the Brave," the 20-year-old outtake finally released on *Essential,* was performed for the first time ever, the lyrics evoking some night at the Stone Pony that exists only in your mind. While lyrically it's obvious that the song is set in and about the Shore, hearing it in Asbury made it that much more poignant. It is about this place; it is about the characters he wrote about for years. It's the people we were introduced to on *Born to Run* and *Darkness,* years later, the ones who didn't escape or couldn't get out.

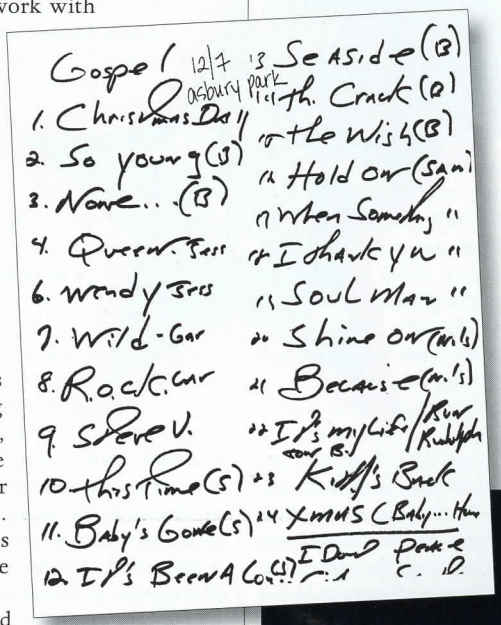
Jesse Malin took the stage to joyful applause. Jesse is one of the good guys. He's worked his ass off—and not only for himself, but for the Downtown music scene as a whole. But as good as *The Fine Art of Self-Destruction* is, it didn't exactly break the *Billboard* Top 200, and he recently lost his guitar player to Ryan Adams' new band. So to see him up there now—backed by Jimmy Vivino and Max Weinberg, with Springsteen playing lead on "Wendy" and singing background vocals—was nothing short of triumph. What made it even better was that Bruce was so clearly enjoying himself, and his admiration for Jesse was plain to see. And everyone in that room who witnessed "The Wish" owes a debt of thanks to Jesse for making that request. "We were rehearsing," Bruce told the crowd, "and Jesse Malin said, 'You know, you've got that Christmas song'... I never thought of this as a Christmas song."

Garland Jeffreys returned for his second year of these shows, performing "Wild in the Street" followed by "R.O.C.K. Rock." on both Friday and Sunday nights. When he started with "R.O.C.K. Rock." at the final show, we both hoped that this meant he'd be skipping a second song in order to make room for a heavily rumored special guest (read: Elvis Costello, who, it later turned out, decided he had to choose this weekend in particular to get married). Instead, Jeffreys followed up with "96 Tears," which got a great reaction from everybody, but it was a total train wreck. It's not a difficult song, but the keyboard players just

ROSS PATONE PHOTO

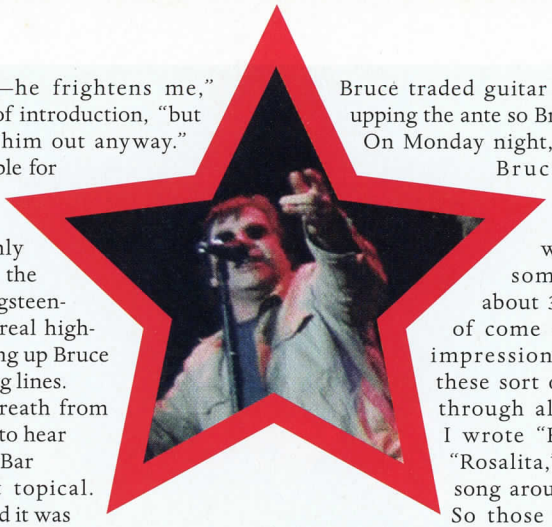
couldn't keep it together, which caused Garland to lose his place multiple times, making Danny and Scott Healy even more confused.

Little Steven brought the spirit of his Underground Garage to the holiday proceedings, with The Ramones' "Merry Christmas (I Don't Wanna Fight Tonight)" as tribute to a late, lamented musical hero. Steve had attended the dedication ceremonies for Joey Ramone Place the previous week, and he told the crowd, "The other day, a very strange thing happened...the government did the right thing! New York City government, they named a corner for Joey Ramone.... This is his song, and this is for him." For anyone who grew up listening to the Ramones, having Steve representing the East Village tonight was, quite simply, righteous. Joey would have loved to be at these shows; this is the same guy who did some of his best work with Ronnie Spector. The Ramones are closer to Bruce and the music he loves in spirit than most Springsteen fans will ever give them credit for. However, the shirt Stevie wore on Monday was, hands down, the ugliest garment ever worn onstage by any member of the E Street Band in any era... and that's saying a lot! Depending on whom you asked, it either looked like a black choir robe or a big ugly minidress. Honestly, this thing was hideous, even by Little Steven standards.


Gospel 12/7 Asbury Park
1. Christmas Day
2. So young (B)
3. None... (B)
4. Queen
6. Wendy
7. Wild-Car
8. Rock Car
9. Steve V.
10. This Time (S)
11. Baby's Gone (S)
12. It's Been A Long (S)
13. Seaside (B)
14. 4th. Crack (B)
15. The Wish (B)
16. Hold On (Sam)
17. When Something
18. I Thank You
19. Soul Man
20. Shine On (m/s)
21. Because (m/s)
22. It's my Life/Rev Rudolph
23. Kitty's Back
24. Xmas (Baby... How
Edmund Pearce C. D.

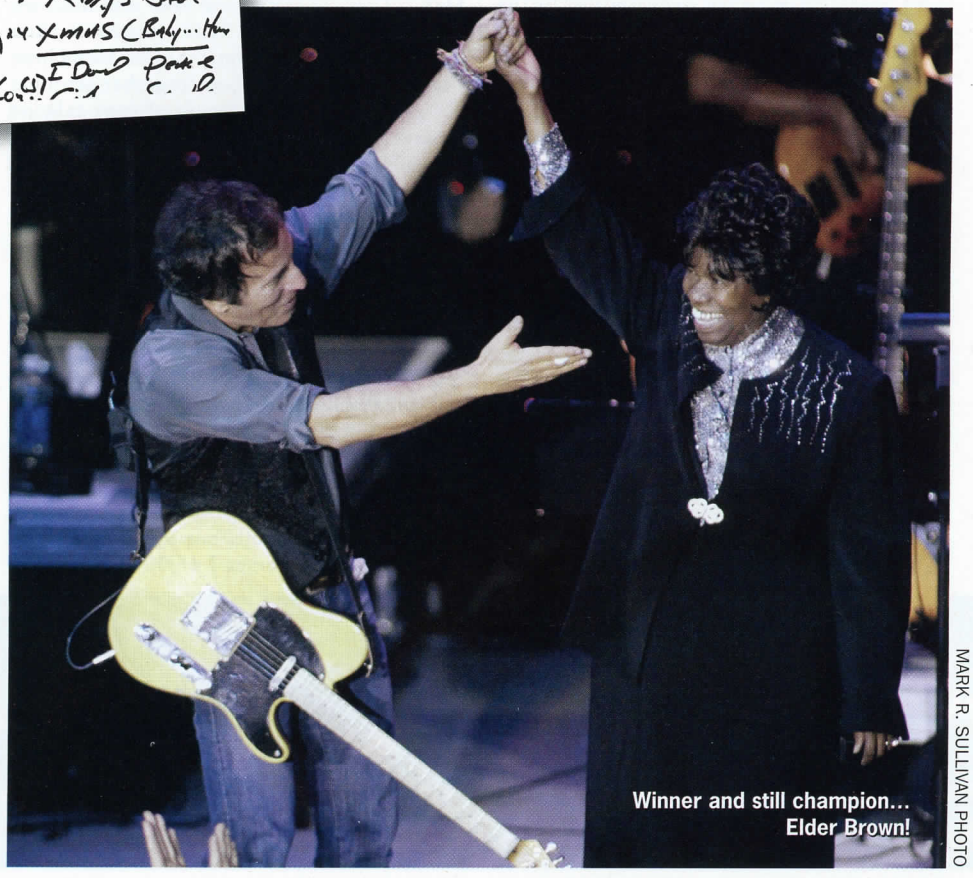
Bruce introduced Southside Johnny ("the one... the only... *thank gawd!*) who took the stage—followed, on Sunday night, by Jon Bon Jovi. The band crashed into "This Time It's for Real," and the crowd's energy went up accordingly. Jon, Southside, Bruce, and Steve were all trading off verses for all three songs in Southside's set. Now, we know that Jon Bon Jovi wouldn't have been at the show if he hadn't been explicitly invited by Bruce, but his presence still felt a bit awkward, especially on "It's Been a Long Time." Seeing Bruce, Steve, and Southside all sing it together on Friday was one of the night's biggest highlights; Bon Jovi simply doesn't have the historical or emotional connections to the song that the others do, and his contributions seemed a bit out of place. He sounded like Axl Rose compared to the other three. The end of "It's Been a Long Time" was extended with additional "whoa oh oh oh oh" crowd participation. It was done first as a call and response, before developing into a chant with one side of the audience singing followed by the other, as directed by Jon Bon Jovi, cueing each side.

Monday, the Southside set was undiluted, powerful, and overflowing with camaraderie and good humor. "There's a man in the house right now—he frightens me," Bruce said by way of introduction, "but we're gonna bring him out anyway." They called an audible for "Talk To Me" in the middle of the set, one of the only "wild card" slots of the night, and the Springsteen-penned song was a real highlight, the crowd eating up Bruce and Southside trading lines.



You catch your breath from Southside's set, only to hear the intro to "Seaside Bar Song." Talk about topical. Talk about local. And it was nothing short of glorious, the crowd singing along every single word. However, that was nothing compared to the crowd call-and-response during "Thundercrack." It's truly remarkable to hear the crowd pick up the audience participation parts at the beginning of the song, before Bruce even cued the audience in. And speaking of call-and-response, "Thundercrack" brought a mind-blowing moment as Jimmy Vivino and Bruce traded guitar licks, with Vivino upping the ante so Bruce had to respond. On Monday night, prior to the song, Bruce explained (in Somerville fashion) how "back when we were opening for some folks, you had about 30 minutes to kind of come out and make an impression. So I wrote all these sort of songs that went through all these changes... I wrote "Kitty's Back," and "Rosalita," and I wrote this song around the same time. So those were the songs... when my brain was still rattled from all those drugs I forgot to take. So this is the missing link between all those songs—the missing link."

After "Thundercrack" Bruce moves to the piano, and we realize we're going to get "The Wish" (thanks again, Jesse). Being in the building and hearing it, knowing that Adele was present (Bruce acknowledged her on Monday night) was a moment beyond compare. Bruce retold the story from the *Tom Joad* tour about how writing a song about one's mother is risky, noting the only musicians who can usually get away with such a thing: country singers, gospel singers ("there was a gospel group actually called the Mother Lovers... that's true") and rappers ("Tupac had a great song about his mama... 'Black Queen'"). Bruce said, "We're gonna break some fresh ground tonight" and noted, "it's also a Christmas song, so it works all sorts of ways." Monday night, as he was


Winner and still champion... Elder Brown!

MARK R. SULLIVAN PHOTO

LEWIS BLOOM PHOTO

about to start "The Wish," he remembered to address the horns: "Gimme a little jingle bells, boys," but continued, "when I start singing, that's when the bells stop. You were jingle belling the hell out of me for half the tune last night!" As he began singing, Bruce looked up at the horn section with a priceless expression on his face. And the bells did stop.

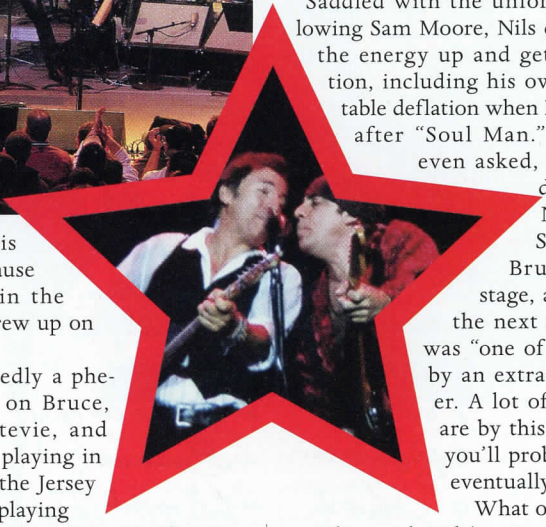
Many in the crowd, however, gently sang along with Bruce until they finally build up to "if you're looking for a sad song, well I ain't gonna play it." Indeed. By Monday night, at this point, we found ourselves so enraptured by the previous half dozen songs that we forgot the next part was coming. But when the Alliance Singers came out and started singing "Hold On, I'm Coming," and Bruce introduced Sam Moore... you can count on one hand the number of moments at a Bruce concert that have been as cool.

What is there to say about Sam Moore? Well, there's what Bruce said: "The greatest soul singer on the entire planet Earth." But what is there to say about seeing one of your all-time musical heroes standing on stage with one of *his* heroes, especially when you adore the music that's being played? And importantly, this just wasn't about proximity, it was watching the two of them work together, watching everyone on that stage stand and deliver the finest performances they could muster. Seeing Bruce with Bob Dylan may have been a once-in-a-lifetime experience, but Bruce with Sam Moore was above and beyond that, especially in the context of this show, especially because we were standing in the place where Bruce grew up on this music.

Dylan is undoubtedly a phenomenal influence on Bruce, but when Bruce, Stevie, and Southside were kids playing in bands up and down the Jersey Shore, they were not playing "Positively 4th Street" or "Mr. Tambourine Man." They were playing Soul and Motown and Top 40 and R&B. This music is in their blood, and one could argue it is their true love, the music that links them together stronger than anything else. Hearing Bruce talk on Friday about Sam Moore as one of the greatest bandleaders he's ever seen—well, that was just as evident on Sunday and Monday. "I used to go and study Sam—I can't honestly say I used to go and *watch* him, I used to *study*.... When we're in the middle of 'Mary's Place,'... all those moves, and all those things, I learned them from studying Sam." Here at Convention Hall, Bruce watched Sam with a careful, regarded, respectful concentration, except in the moments when he was called upon to participate, and then he pulled out every ounce of soul in his veins in response. They fed off each other's love, respect, and energy, and each of them was clearly having the time of their lives. Sunday was incredible, but Monday was just unbelievable. At the end of the impassioned duet on "When Something is Wrong With My Baby," all we could think was, how do they just get better each and every night?

By Monday, "I Thank You" was simply otherworldly. There was again a lengthy jam at the beginning, Sam calling on each of the musicians by name, but it turned into this incendiary Memphis-inspired rave. Someone up there was channeling Steve Cropper, and you were craning your neck to see who the culprit was. It was Bruce. And then, just when you thought you were going to explode, they segue into none other than Otis Redding's "Fa Fa Fa Fa Fa (Sad Song)." It's a good thing that it was just a verse or two before going into "I Thank You," because it was almost too much.

Saddled with the unfortunate task of following Sam Moore, Nils did his best to keep the energy up and get everyone's attention, including his own, after the inevitable deflation when Moore left the stage after "Soul Man." On Monday Nils even asked, "What did I do to deserve this?" After Nils finished "Shine Silently" on Sunday, Bruce came back on stage, and Nils introduced the next song saying that it was "one of my favorite songs, by an extraordinary songwriter. A lot of my favorite songs are by this gentleman. I think you'll probably recognize it... eventually."



ROSS PATONE PHOTO

What one of us recognized was that with Nils' guitar parts and the keyboard sounds, the introduction to this cover of "Because the Night" sounded eerily similar to the *Born in the U.S.A.* tour version of "Cover Me." It almost brought us to the point of giggles. (It didn't help that the other one started singing the "Cover Me" introduction: "Got nowhere to run to, baaaby...") But it was a rare chance to see another E Streeter take the reins—with Bruce taking a backseat on acoustic guitar and Danny and Steve also on stage. It was quite a moment to see Bruce strumming the acoustic back by the drums on his own song, watching Nils get a chance to show off his talents and lead the crowd in a fist-pumping anthem. It certainly met with the crowd's approval, and the Boss' as well: "You did that pretty good!" At the end of Nils' set, we were struck by Bruce's specific exhortation that we should "Get on his website and check him out." Bruce acknowledging the Internet? What next? The ability to download entire shows the night after they've happened?

Following Nils' set on the second night, everyone was once again expecting "Mary's Place." So when Bruce started the guitar part to "Kitty's Back," wow, did Convention Hall ever erupt. It was the loudest cheering we'd heard all night (which, after Moore's set, is saying something), and well deserved. You haven't seen "Kitty's Back" until you've seen it with the horn section. During the long instrumental break, solos were taken by Danny, Mike Spengler, Mark Pender, La Bamba, Jerry Vivino, Ed Manion, Bruce, and Danny again. Good lord, it was smoking. It was everything the song was supposed to be. It grabbed your attention and captivated you, but you were singing along as well. On Monday, the crowd's participation was particularly impressive—at a few different moments, Bruce had a big smile as the crowd was singing every word.

The set ended with "Christmas (Baby Please Come Home)," which included all of the guests, along with Willie Nile. On Sunday, the vocal chores were shared equally by everyone, including Jon Bon Jovi. On Monday, during one of the instrumental breaks, Bruce went over to Jesse Malin and spoke to him briefly, coaxing him up to the microphone to take a solo vocal turn ("they're singing deck the halls..."). Smiling shyly but proudly, Jesse stayed with Bruce at the front of the stage as they finished the song.

There was almost no point in having everyone leave the stage for the encore. Too many people, and we all knew they were coming back anyway. On Friday and Sunday, the encore started with "I Don't Want to Go Home," again with all the vocalists trading lines. Monday, Southside came up to start the song again, but wound up announcing (in his best monotone voice) that Bruce and Sam Moore would be doing "Merry Christmas Baby." Bruce started the song just as he does on the officially released live version ("Now I just came here tonight to say one thing..."), and he and Moore traded off lines. They were watching the teleprompter pretty closely, but after a bit of a rough start developed a good rapport during the song. The horn section did a nice job as Bruce cued what seemed to be a pretty spontaneous horn break. Moore seemed impressed with the crowd, too, especially during the "Santa came down the chimney" part.

After Bruce and Moore finished, Southside came back up and said, "I want to say Merry Christmas to everybody... but Jimmy Vivino, who told me we were doing the wrong song." Bruce noted that Southside had a new album coming out, *Southside's Sinister Christmas*... "Everything you want, you can't have!" But jokes aside after "I Don't Wanna Go Home," Bruce noted that it was always great having Southside at these shows, and thanked Steve for writing "all those beautiful songs."

A favorite non-musical moment of these shows was watching Bruce crack jokes while reading the list of Asbury Park merchants each night. Mentioning Vinny's Liquors, Bruce encouraged everybody to "go on in there...to get liquored up over the holidays... I'm going in!" Apparently "Southside is soon to retire from the music industry" so he's taken up the flower business at, yes, Southside Florist. (The Southside Florist joke clearly became something they are not going to let Southside live down, Bruce introducing him earlier as "Southside Johnny! The mystery! The enigma! The puzzle!... The florist!"). The merchant list reading may seem inconsequential, but we'd argue that it was anything but that. Watching Bruce make dumb jokes up there with Stevie and Southside as his sidekicks, it was watching the heart of the Jersey Shore, the heart of the music we love. We were allowed into their boys' clubhouse for a few nights. Bruce also noted that due to the inclement weather on Saturday, some of the events in Asbury had been moved to the following weekend. He noted that they had to postpone the Snowflake Hunt—"Shouldn't be too hard," he added, "a lot of winners in that one!" On Monday, the teleprompters clearly weren't functioning, and Bruce was ad-libbing to try to fill some time to see if they could get them running. When it was clear that they needed more time, he finally explained, "early Alzheimer's is already setting in."

"(What's So Funny 'Bout) Peace, Love and Understanding" has been covered so often this past year that it's tempting to say that it has jumped the shark. In 2003 alone, it's been featured in sets from Audioslave to Steve Earle. However, it's the kind of song that can hold up forever no matter who's covering it. At the holiday shows, Springsteen played a hard-driving version "praying for the safety of our troops in Iraq and their safe return, and peace for the Iraqi people." Sunday night's version was a bit messy, but Monday's was great, as Steve (rather than Jon Bon Jovi) traded off vocals with Bruce for the song. Willie Nile added guitar on this one, and at the end of the song he joined, Nils, Jimmy Vivino, Bruce, Steve, and Bobby Bandiera at the front of the stage, playing together in that "My Love Will Not Let You Down" way.

MARK R. SULLIVAN PHOTO

LEWIS BLOOM PHOTO

HOLIDAY BONUSES

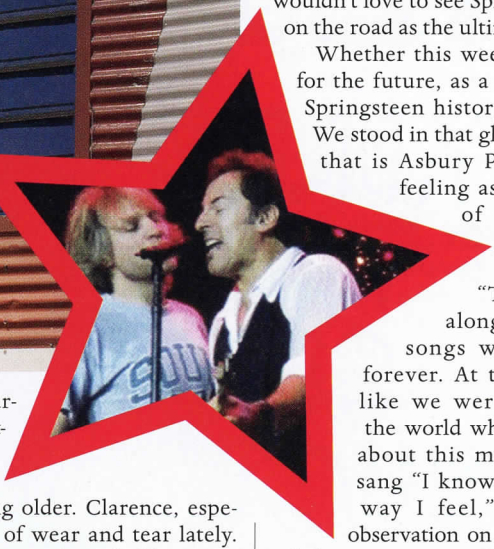
As always, Springsteen's 2003 Holiday Shows went to benefit local organizations. While Bruce plugged two specifically from the stage—the Asbury Park High School Band, in need of uniforms and new instruments, and the city's Blue Bishops Junior Pee Wee football team, raising travel funds to get to a national championship game in Florida—there were 13 charities in all that received a portion of the concert proceeds.

Asbury Park High School Marching Band
Asbury Park Pop Warner Junior Pee Wee Team
City of Asbury Park Community Center Fund
Boys & Girls Club of Monmouth County
Epiphany House
Family & Children's Service
Hispanic Affairs & Resource Center of Monmouth County
Hope Academy Charter School
Interfaith Neighbors
Prevention First
Save Tillie
S.T.A.R.S. Community Development Corp.
The Center

MIKE BRAZINSKI PHOTOS

DECEMBER 5	DECEMBER 7	DECEMBER 8	FEATURED ARTISTS
Notes: The live premieres of "None But the Brave" and Springsteen's cover of Nick Lowe's "(What's So Funny 'Bout) Peace, Love and Understanding"	**Notes:** What was supposed to be closing night is now the second of three	**Notes:** "Our Saturday Night Special, even though it's Monday night"—postponed from 12/6, the longest of the three shows, at three-and-a-half hours	**Regular Guests:** The Max Weinberg 7, Mike Spengler, Ed Manion, Alliance Singers, Victorious Gospel Choir, Sam Moore, Little Steven, Southside Johnny, Jesse Malin, Garland Jeffreys, Bobby Bandiera, Danny Federici, Nils Lofgren, Soozie Tyrell, Lisa Lowell
Additional guests: Emcee Danny Devito	**Additional guests:** Jon Bon Jovi, Willie Nile	**Additional guests:** Willie Nile	
Exclusives: "Jam Up," "From Small Things," "Love on the Wrong Side of Town," "Mary's Place," and "The Night Before Christmas" as read by Devito	**Exclusives:** "This Time Baby's Gone for Good" and "It's My Life"	**Exclusives:** "96 Tears," "Talk to Me" "Fa Fa Fa Fa Fa (Sad Song)" [partial], "Merry Christmas, Baby"	
Hold Out Hold Out	Hold Out Hold Out	Hold Out Hold Out	Victorious Gospel Choir
I've Got a Feeling (Everything's Gonna Be All Right)	I've Got a Feeling (Everything's Gonna Be All Right)	I've Got a Feeling (Everything's Gonna Be All Right)	Victorious Gospel Choir
Jam Up			Max Weinberg 7
Christmas Day	Christmas Day	Christmas Day	Max Weinberg 7
From Small Things			Springsteen
	So Young and in Love	So Young and in Love	Springsteen
None But the Brave	None But the Brave	None But the Brave	Springsteen
Queen of the Underworld	Queen of the Underworld	Queen of the Underworld	Jesse Malin
Wendy	Wendy	Wendy	Jesse Malin
Wild in the Street	Wild in the Street		Garland Jeffreys
R.O.C.K. Rock	R.O.C.K. Rock	R.O.C.K. Rock	Garland Jeffreys
		96 Tears	Garland Jeffreys
Merry Christmas (I Don't Wanna Fight Tonight)	Merry Christmas (I Don't Wanna Fight Tonight)	Merry Christmas (I Don't Wanna Fight Tonight)	Little Steven
This Time It's for Real	This Time It's for Real (+Jon Bon Jovi)	This Time It's for Real	Southside, Little Steven
Love on the Wrong Side of Town			Southside, Little Steven
	This Time Baby's Gone for Good		Southside, Little Steven
		Talk to Me	Southside, Little Steven
It's Been a Long Time	It's Been a Long Time (+Jon Bon Jovi)	It's Been a Long Time	Southside, Little Steven
Seaside Bar Song	Seaside Bar Song	Seaside Bar Song	Springsteen
Thundercrack	Thundercrack	Thundercrack	Springsteen
The Wish	The Wish	The Wish	Springsteen (piano)
Hold On, I'm Comin'	Hold On, I'm Comin'	Hold On, I'm Comin'	Sam Moore
When Something is Wrong with My Baby	When Something is Wrong with My Baby	When Something is Wrong with My Baby	Sam Moore
I Thank You	I Thank You	Fa Fa Fa Fa Fa (Sad Song)/I Thank You	Sam Moore
Soul Man	Soul Man	Soul Man	Sam Moore
Shine Silently	Shine Silently	Shine Silently	Nils Lofgren
Because the Night	Because the Night	Because the Night	Nils Lofgren
	It's My Life		Jon Bon Jovi
Mary's Place			Springsteen
	Kitty's Back	Kitty's Back	Springsteen
Christmas (Baby, Please Come Home)	Christmas (Baby, Please Come Home)	Christmas (Baby, Please Come Home)	All
		Merry Christmas Baby	Sam Moore
I Don't Want to Go Home	I Don't Want to Go Home (+Jon Bon Jovi)	I Don't Want to Go Home	Southside, Little Steven
My City of Ruins	My City of Ruins	My City of Ruins	Sam Moore
(What's So Funny 'Bout) Peace, Love and Understanding	(What's So Funny 'Bout) Peace, Love and Understanding	(What's So Funny 'Bout) Peace, Love and Understanding	All
The Night Before Christmas			Danny Devito
Santa Claus is Comin' to Town	Santa Claus is Comin' to Town	Santa Claus is Comin' to Town	All

LEWIS BLOOM PHOTO



ROSS PATONE PHOTO

"Santa Claus is Comin' to Town" brought a stage full of friends, family, and contest winners. On Sunday, Bruce noted that the contest winners were from Niagara Falls, and they had to drive all the way back down after they found out they had won the contest. It was hard to keep track of what was going on up there. However, it was great fun, which culminated in Monday night's version. They finally got the teleprompter working as the introduction to the song started, and that didn't stop Bruce from reading the entire list of Asbury merchants, taking the time to ham it up along the way. "If Mr. Fashion don't sell it, Southside don't wear it!" "If it ain't from Hair City, it ain't hair, baby!" When he got to Southside Florist, Bruce noted that he had "a little problem with Patti last week, he did me up something real nice, everything was okay! Thank you, Southside, beautifully done." Of course, during this we were being pelted with various pieces of candy being thrown from the stage. After some of the crowd threw the candy back on stage on Sunday night, Monday brought a full-scale candy cane blitzkrieg from both sides. Bruce warned, "Don't throw those fuckers back on stage or I'll wring your neck personally!"

You haven't experienced a Bruce concert until you've been pelted with candy while cracking up at Bruce's silly jokes and trying to sing along to "Santa Claus is Comin' to Town" at the same time. We had been warned that we needed to keep our eyes on the candy throwers at all time or we risked being hit in the face. It didn't help, and it also didn't matter. It was silly and stupid and goofily fun all at the same time, and a fitting conclusion to the weekend.

One of the challenges for musicians of Bruce's generation is how to grow old gracefully, how to still be productive and creative without becoming a nostalgia act. Bruce has spoken about the latter enough times in interviews that you know it's something he spends a lot of time considering. While the future of the E Street Band as we currently know it is a matter for much debate among fans, the fact is that they are getting older. Clarence, especially, has taken a lot of wear and tear lately. Bruce Springsteen does nothing halfway. He has a very clear conception of what an E Street Band show is, and he never compromises it. So if he has to move to another vision, another incarnation, what is it going to be? Many fans think the next move is going to be another folk record. Watching Bruce with Sam Moore at the holiday shows, it's quite possible we got an indication as to the direction Bruce will head in next. If you don't believe that rock 'n' roll is a game for the young only, then you have to look above your generation to see who still endures with grace and dignity. But beyond the spectrum of rock 'n' roll is where it seems like Bruce is looking to for direction and inspiration. (Seen Solomon Burke lately? That guy brings 29 people onstage with him, including two guys who do nothing but dance and hold his cape. He sits on a throne all night and still kicks more ass than most people one-quarter of his age.) The older soul and blues singers do offer a model for old age that is sustainable and seems very appealing to Bruce. It's less physical, but it's nowhere near less intense. And who wouldn't love to see Springsteen take this show on the road as the ultimate white soul revue?

Whether this weekend was an indicator for the future, as a memorable moment in Springsteen history it's one for the ages. We stood in that glorified high school gym that is Asbury Park Convention Hall, feeling as though we were part of some secret society, singing along to the Southside songs and "Thundercrack," singing along as though they were songs we'd heard every day forever. At those moments, it felt like we were the only people in the world who still knew and cared about this music. When Southside sang "I know he's talking 'bout the way I feel," it wasn't a general observation on the magic of a rock 'n' roll show, it was just about this show, and those of us who were there in Convention Hall that night.

When Southside goes, the sound of the Jersey Shore will become a myth. When Bruce leaves us and Asbury fades into ruins, all we'll have left are these songs. Only here, on the Shore, will you find 2,300 people who will sing every single word of "Kitty's Back," who will dance their asses off to Sam Moore and Bruce Springsteen bringing the music of their hearts back to life—it was astounding, and only in Asbury Park.

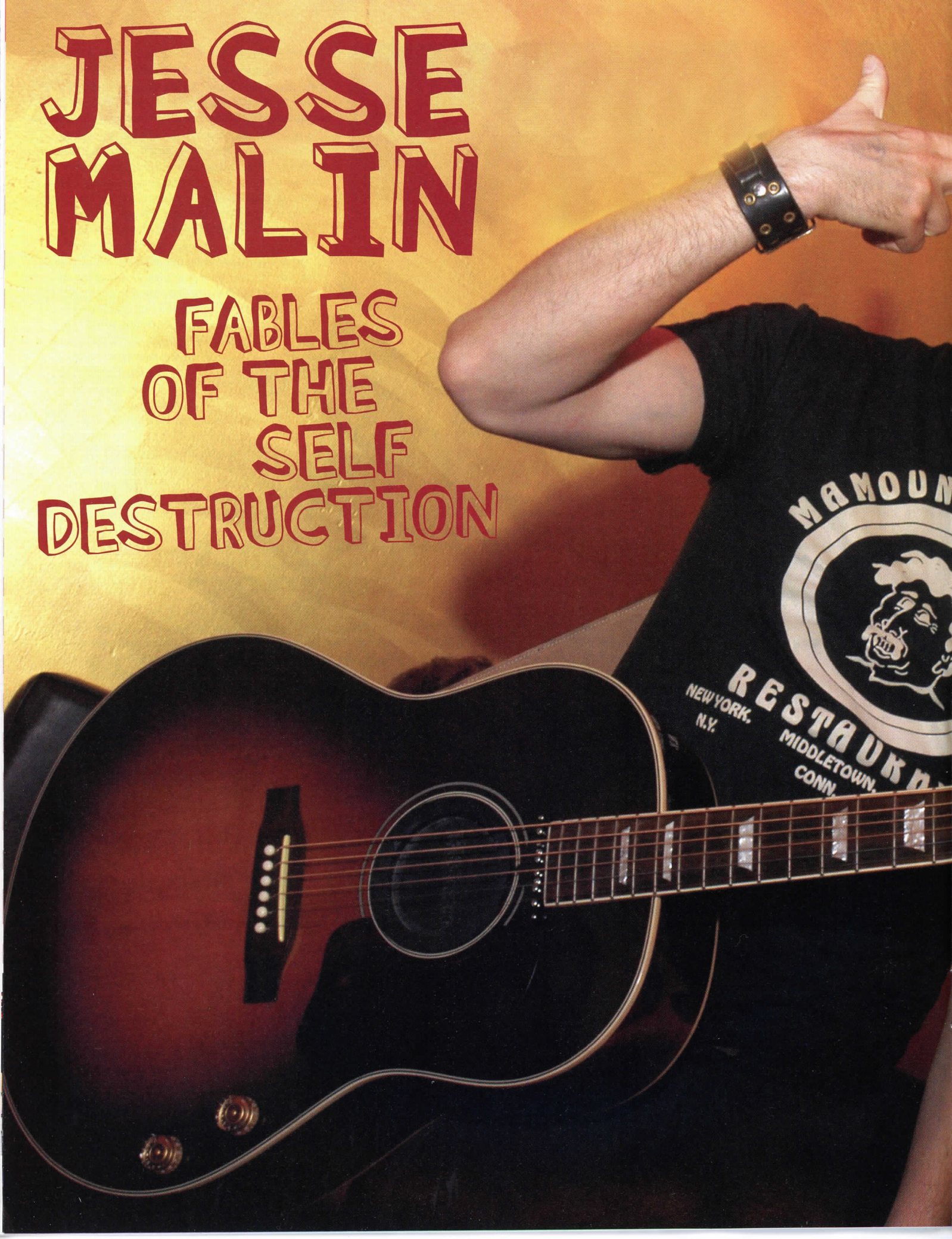
MIKE BRAZINSKI PHOTO

Santa gets a hand...

MARK R. SULLIVAN PHOTO

JESSE MALIN

FABLES OF THE SELF DESTRUCTION



BY LISA IANNUCCI

It has always been about the songs for Jesse Malin. Though he has often hidden it beneath a punk rock exterior, the Queens, New York-born musician has been obsessed with pop radio since his teens, which were spent absorbing '70s Top 40 radio by day and fronting punk rock band Heart Attack by night.

Unfortunately, career-wise, the timing never seemed to be right. His lifelong dream of a record deal came true with '90s glam-punk band D Generation, but the group never garnered much attention outside the New York area despite the support of prominent musicians such as Joey Ramone and Steve Van Zandt.

Finally, it seemed, enough was enough. After breaking up D Gen and wending his way through several other projects, Malin decided it was time to call himself a solo artist. With the encouragement and support of bosom buddy Ryan Adams, he recorded a bunch of new songs before he even had a record deal and headed out on the road opening for Adams on his 2002 trek through Europe. Eventually a deal was struck with Artemis records, and Malin has been on the road with the resulting CD, *The Fine Art of Self Destruction,* ever since.

In the fall of 2003, before Springsteen tapped him to play the holiday shows, *Backstreets* sat down with Jesse before a headlining gig at New York's famed Bowery Ballroom.

What really stands out about your music is the intensity and passion you bring to the stage. It seems really rare these days—it's like life and death for you up there. Did music save your life?

Yeah, my parents split up when I was young, and it was kind of a weird thing. I didn't have a guitar, and I was really aggressive and pissed off—I'd go see Bruce Lee movies and watch Kung Fu on TV and wanted to kind of have something. I saw Kiss and the Sex Pistols and all the aggression, and I used to like rock music like early Elton John and Chuck Berry. I'd jump up and down on the bed with my cousin, and we would smash things just for fun, break our toys—because we were just really mad. My dad took off and my mom was working a lot, and when music came in, it kind of was a savior for me because it was a place to channel all that, and I could write songs. It was a rebellion, but it had some direction to it—it was something that was freeing, and you didn't feel like a freak or an outsider.

I was always moving a lot when I was younger, so we always were the new kids in the town, and [music] gave you a thing that it was okay to be an individual and to be different. You didn't have to dress like everybody else and think the same way and have the same nice two-car garage that the other kids had—so it was a freedom that way. And for me, this record *[The Fine Art of Self Destruction]* was another freedom—I stopped doing bands, to do a solo album and have it be a very personal thing. I made it before I knew I was going to have a record deal.

DEBRA L. ROTHENBERG PHOTO

Springsteen fans should really check out your music, because you definitely have that same intensity, though you're coming from a different place—I think they would really be into your music.

One thing I can say about Bruce is that I know he listens to a lot of stuff. You know, I can see the influence of Suicide in his music, and Social Distortion. From what I've read and just from friends of mine, obviously the guy buys a lot of records and was a supporter of punk rock. When it came out in the late '70s, I think a lot of the rock people that were having success were scared and frightened by it, and then some people were cool enough to embrace it. But then look at Steve's radio show—I mean, that's amazing. Except he hasn't played me yet *[laughs]*. I like listening to that show a lot—it blows my mind.

Have you met Steve?

Yeah, Steve was gonna maybe produce the first D Generation album back in the day, and we hung out a bunch, actually. I was around a club called Coney Island High, and he came around a few times—for Joey Ramone's birthday he was the host, and I participated in that. It's always great to see Steve; he's like real New York rock 'n' roll (though he's from New Jersey).

You've been in bands since you were 12. What did your parents think about you traipsing off down the street to play in punk rock bands?

Well, my dad didn't live with us, he wasn't around much, so I don't know what he thought. But my mom was very supportive. She would even take this big old wacky car that she had—some old, white, boat-lookin' bomb—and occasionally pick me and my friends up from clubs like Max's [Kansas City] and Irving Plaza like at two in the morning because we'd want to go see the Plasmatics or whatever band—Shrapnel or Johnny Thunders—was playing. And then eventually she got fed up with that and when we became 14 we started taking the subway in and staying out all night.

My mom passed away, but when she was alive she was pretty hip. She was one of my friends. We lived in a real small apartment—me, her and my sister, we had a studio—and it was real close quarters for that kind of world. She was working a lot and trying to be a single mom, but she was real supportive of music. I think she maybe didn't get it—she thought it was real angry. I used to leave to try to get gigs with other bands and I'd come home and I'd go, "Anybody call, Ma?" and she'd always go, like a joke, she'd go, "Jello Biafra." And I'd go, "No, Ma stop it!" And then one day he actually called!

But no, she was always very supportive and cool, and I was really fortunate in that way, to have that. Because I was always getting thrown out of school—eventually I stopped going and was a bad kid in a lot of ways, 'cause I just didn't fit in with just the ignorance that exists in middle class suburban lifestyles, where people just want to be jocks, and the violence and the racism. Especially when you're into punk rock, especially in those days, you know, you dressed different, you got beat up by the disco boys like that movie *Summer of Sam*. It was very similar to that, some of my early schoolyard beatings *[laughs]*.

You were around a lot of women growing up—you were raised by your mom and had a lot of female babysitters. What kind of effect did that have on you? Were there any father figures in your life?

When I was real young, my dad would come home from work all pissed off and have a Jack Daniel's, and my mom would be like, "Don't pounce on him, don't talk to him until he relaxes...." He was just there for the first bunch of years. But my grandfather, my mom's father, he was always pretty cool. He would always come over and visit and we'd have dinner every once in a while. He was a navigator, and he would take me out on a nice clear night and point at stars and try to show me where the North Star was or talk about being in the service. He was pretty cool—he would throw you a couple bucks to buy guitar strings or go to a movie. So yeah, there's been some.

My dad would say, "Cut your hair and get a job at the post office, they have insurance." And I'd be like, "Dad we're selling out CBGBs two nights!"

But definitely a lot of female energy. My mom passed away, and me and my sister grew up together, she kind of came into my world. She was more of a Queens girl, and then she came down to my rock 'n' roll kind of world because we ended up living together when she was young. I really like being around women, I really respect women a lot. I have a female manager—you know, a lot of guys are sexist in this business, you'd be surprised. But you know, I judge people as people. I don't care if you're gay or straight or black or white.

Bruce has talked about how he used to get picked on in school, and how his mom was always his first and most supportive fan, but his dad always wanted him to go to law school.

Yeah, my dad would say, "Cut your hair and get a job at the post office, they have insurance." And I'd be like, "Dad we're selling out CBGBs two nights!" And he would say, "I'll come see you when you play the Garden." And then we did play the Garden, and he actually came and I think they sat him next to Donald Trump, and we opened up for Kiss. So we finally played the Garden, and I got arrested for drinking a beer right outside right after the show. Because Kiss kicked us out of the dressing room, and I had to go downtown and celebrate—they gave us free Rolling Rocks—and I was on the street, and it was the height of the Giuliani clean up New York "no fun no fun" era.

So it was kind of funny—I was trying to tell the cops, like, "I'm a New Yorker! I've waited my whole life to play the Garden!" I showed them my laminate, with Gene Simmons' and my face on it, and—boom, handcuffs and down at the tombs. But it was worth it *[laughs]*.

The raps that you do in between songs really remind me a lot of Bruce, it's something that really draws people in. You really take audiences somewhere with your stories, and if you listen to early Springsteen, he does a lot of that.

I didn't do it for the first year of playing with this band, but I went on an acoustic tour of Europe—it was just me, and I was a little nervous because my record hadn't come out yet. No one knew me, and I was coming out in front of 2,000 people opening up for Ryan Adams, and I felt that being so far from home I wanted to give a little bit of where I came from, my background, and put a little back story on these songs.

I always felt like it comes from a folk tradition—if you go see Steve Earle, or even some old Neil Young bootlegs that I have where he's very talkative. I mean, you won't get that from Dylan, but it was always a thing to take the songs to another level. And then some of the stories got such a reaction—you know, they're just stories of my life—people are like, "You make this up?" And I'm like, "No, they're real things that happened"—otherwise it would be unfair to tell them. And they've become a thing, and people started to say, "Man, I like the stories as much as the songs." It kind of loosens it up. And I always feel that having really sad songs... I like to think of my album as hopeful, that there is light at the end of that subway tunnel, but having lightness about some of the stories counteracts the heavy song you're going to play.

I do have a bunch of Springsteen bootlegs where he had some pretty interesting stories, and even on the *Live '75/85* set, there's some pretty cool stuff in there—he's definitely a master at it. But he doesn't do it anymore *[laughs]*. He just introduces the band and does some preaching—I guess it's a different thing [now]. But some of those stories that he used to do are definitely good, and I always liked that. I always liked when people broke it down to a human level and really connected. If it happens right and I don't just

BOB GRUEN/STAR FILE PHOTO

Meeting Across the River: Jesse Malin and Springsteen backstage at the Stone Pony, Light of Day IV, November 2003

spew drunken Tequila babble, it can elevate the song to another place hopefully.

***It seems like you really found your creative voice on* The Fine Art of Self Destruction.**

It was a real personal record, you know, being the first solo record. When you're writing for a band, you're writing for four or five other guys, and you've got that consciousness that you're writing for a gang. When you're writing for yourself, you can be your own shrink and your own exorcist, throw it out there and bleed all over the place. And with this record, I had a lot of pain from a couple of breakups and weird stuff. It was very autobiographical, and I've said this before, that you change some of the names to protect the guilty, but it was pretty much based on true life.

I've got to ask you about the new record. Any songs you can tell us about?

Yeah, I've got about 20 songs that I've been writing. The first record—they say you have your whole life to write your first record, and then you've got to make the next record on the road. I had three years between D Generation and the solo album, and I went through a lot of "growing up in public," playing in night clubs around here, and a lot of changes, to find that voice of how I was going to do those songs. I was insistent on doing this new thing. And with the new record, most of it's been written on the road, out of a suitcase in motels all through Europe and America, and it's a different perspective. Not that it's really my second album, but I really want to have a lot of material to pull from.

There are some new song titles, like this song called "Arrested" that I've been playing a lot, which deals with... well, I never went to a prostitute, I tried once and got mugged when I was eleven. But I had a friend who worked at a brothel in New York, and he told me these stories, and I started thinking about where it's legal in Sweden, just started thinking about how sex and money is such a sad, depressing thing. But prostitution is the oldest profession in the world, it's really not going to go away, and just the relationship between the person that goes, the loneliness of someone going to a hooker, and the law, and how the law sometimes would come in undercover, sleep with the girls, and then bust them. The women who do this who are mothers, and they're human beings, and there's a human side to it. You know, a lot of rock guys like to go to "tittie" bars with their time off, and I just get depressed. I like sex and sexuality, but that money, and seeing someone up there dancing—you know, are they really loving this? To me, it takes the passion and the hotness out of it. So "Arrested" kind of deals with that, and the dilemma of the humanness of that interaction. I guess it's a lonely kind of world that a lot of people don't talk about, or just think it's a dark thing, but I happened to have a friend who worked there as a security guy and got busted and told me this story, and I just started writing it down.

"Silver Manhattan" is another new one I've been playing a lot—it's kind of a sappy, romantic kind of song. You know, I love old Bogart movies, and [Pogues frontman] Shane

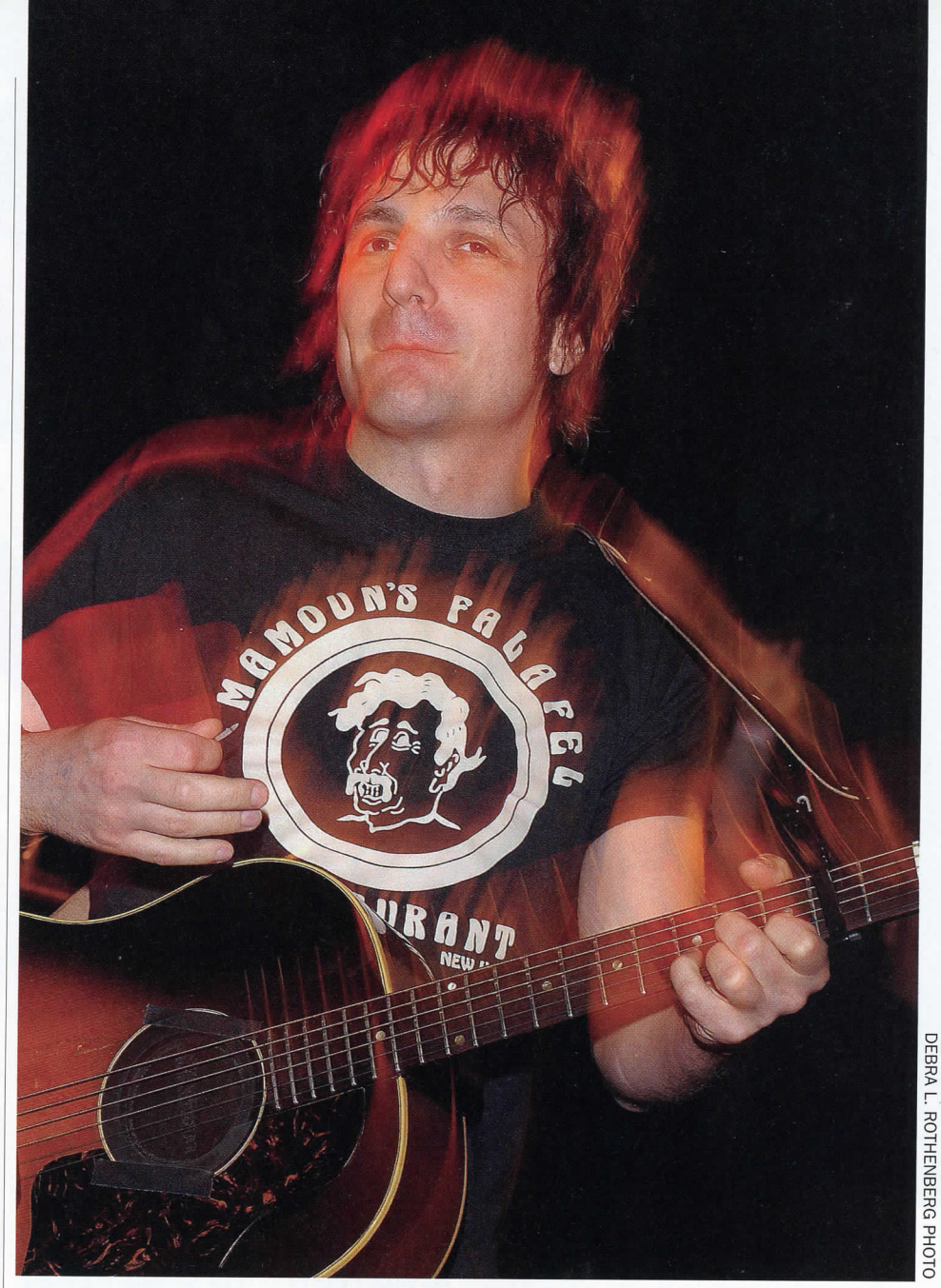
McGowan's lyrics, and '50s rock 'n' roll, and I guess it's just about falling in love in a really random and spontaneous way, meeting somebody in the street in New York in the summer—all those good things. And trying to make it work with all the decadence and distractions of growing up in the rock 'n' roll world.

You often talk about Joe Strummer, that he was kind of like your professor, that he taught you a lot about the world and life outside of music.

Yeah, before that I was into Elton John, and Led Zeppelin, and AC/DC, and Cheap Trick—they're all great bands, and even the Ramones was a lot of fun, singing about [famous Coney Island rollercoaster] the Cyclone.... But the Clash, when I first heard that, it taught me that you can still have fun, and still be rock 'n' roll and punk rock, but [get taken] to other places. It made me question certain things in government, it made me want to look up other records, other cultural music, reggae and soul, to check out a Lee Dorsey record or go buy a book on Tantric sex. You know, I didn't know what my country was doing in Central America in the early '80s—"Sandinista," some English band really hipped me to what was going on. But beyond that, there was just so much... you know, not going to high school, really, and having a band like that... reading these lyrics, you want to go watch *The Harder They Come* and find out what this guy Ivan was doing in this movie, or where this place was they're singing about in London. And it was done in a real cool, rebellious, loving, fun way. The Clash was one of those bands that made you want to run down the street with your friends and be in a gang. They were a lifestyle the way the Beatles, I imagine, were. Where it wasn't just songs and a couple cigarettes, it was a way of living and growing.

There was so much humanity in what Joe and Mick did, and getting to meet him and getting to know him, he was just equally as great. A lot of people that you meet that you look up to can really kill it for you, but this guy took it to another level. I mean, he would talk to you all night about every song.

And I always saw parallels between him and Bruce. You know, all my punk friends, they never really got into Springsteen. I always play them *Nebraska,* and that's the record that makes them change. That's the record that got me really turned on to him, actually. If you look at *The River,* that came out around the same time as *London Calling*—they both play similar guitars, the sideburns, double album—and I always thought it was an obvious thing. I always wondered if Bruce liked the Clash and if Joe [liked Bruce]. I asked Bob Gruen, who was the Clash photographer, and he told me this great story of listening to "Racing in the Street" with Joe over and over and over again one night, just kept playing the song over again. That punk thing... that hate/separatist stuff... I made it a point to be at the Grammys [in 2003] because I heard



DEBRA L. ROTHENBERG PHOTO

Bruce was going to do that tribute with Elvis [Costello] and Steve, and I just said, "I gotta see this," especially in that setting of that stuffy Grammy thing. So the Clash was definitely the band that made it a lifestyle and an attitude and opened a lot of doors.

Bruce has often spoken of how he didn't really know anything about the world, and how listening to a Chuck Berry record really opened up all these doors for him and showed him what was outside, what the possibilities were.

Yeah, and even on a musical level, the way the Clash were free and not scared to mix all these styles of music, and to me that's very "world view" and very cultural—and there's no racist cut in that, there's like Rasta stuff in there and they still sound like the Clash.

Listening to your music is really so refreshing, like that lightning bolt over the head after hearing what is on the radio these days. I'm so romantic for the '70s radio I grew up on, and it just seems so rare to have that song that just really hits you like those songs did.

Me too. I was just listening to that *Have a Nice Decade* [Rhino Records' '70s box set] and pretending I was listening to AM radio. That's why I like Paul Westerberg's writing a lot, the Replacements, because he grew up in that same time frame and I can hear it in his writing.

So that sort of leads into the '80s. You have talked about how MTV desensitized music fans and made punk rock safe—like you could sit on your couch and watch TV and be a punk rocker. Do you think that really affected how kids approach music now, that they're just more passive?

Yeah, I think—not that I advocate violence, but the kids that liked Led Zeppelin would

beat up the kids that liked the Sex Pistols, and kids that liked the Grateful Dead got beat up by the kids that liked... you know, people were willing to fight for it. That's not the answer, but the passion is interesting. People willing to take two or three trains and find that weird little record store where they had the weird records from England, or you would go out all night and travel to the Bronx to see a couple guys from the Sex Pistols play an offshoot project, or whatever it would be. And now you get it real easy, you can download it at home—it takes out the danger, it takes out the mystery and the specialness of it. And I think it's still great, and people should still love music, and I don't want to be like, "it should be elite and only for the hipsters." Because if the Clash weren't on CBS, I wouldn't have got that record in Queens at Jimmy's Music World. I wasn't ready, at 12, to go downtown to Bleecker Bob's [in the Village] and buy it on import. There's something about taking stuff out there—I think Bob Dylan is a great example, and John Lennon— taking radical subversive rock thoughts and bringing that to the mainstream. The Beatles did that, of course, and Bruce too. I don't know if people always understand it, but I hope they do—it's interesting how that gets when you're dealing with the masses.

I think you have to just find a way to survive and to keep doing what you do and make it real. When I go to a record store, it's harder for me. I always want to buy new stuff, and it's harder to find stuff that I'm really excited about. I remember being younger, and I could buy everything, and I want to go back and buy old records I once owned, or an artist I'm familiar with, and it's too safe. So when there's new stuff that really hits, it makes it more special and meaningful—it's like the person you choose to marry.

Where do you see the music business going? A lot of record companies are in trouble, and kids are downloading music, and it seems like they just don't appreciate that that's somebody's art, that's their hard work, and they just think they can get it for free.

Yeah, what I'm worried about—you know, I love the ritual of going to the record store for a lot of reasons. If you go to a record store, maybe you'll see something else you like, and maybe you'll buy it. Maybe you'll meet someone—maybe you'll meet your guitar player for your next band, or your next husband or wife—or maybe you'll get arrested for shoplifting. Stuff *happens*. People watch gigs on pay per view; it's different to be in the pit, to be in the sweaty room with the community of what that is, and I think that's what scares me. I think that we're on the cusp of something that's going to change radically. Maybe some of these big corporate suit guys that have been living real high on the hog might fall down, maybe it'll be better for younger artists. Obviously the big bands, the Stones and the Springsteens and the people that have been around forever, are going to probably be fine no matter what. I think the key, what I know I'm feeling now, is that if you have your fan base, you've got to keep going. There's going to be a way, and if you can sell tickets and people come see you and you can carve your niche—that's why touring is so important, and to have that fan base—I think you'll survive whatever this change is going to be.

But I really don't know, I hear different things: it's going to be no stores, there's going to be DVDs, or CDs are going to be obsolete, you're going to have to have a video with it... I don't know. But I know something is really going to change in the next two or three years, and we're right on the border of that. Hopefully it'll be something cool that's good for the artists, and new people will be able to be heard, and people will still be able to make money—to be able to live from this and to not do some hell day job and sell your CDs out of your car at night and wear seven hats. I've done that a lot and tried to make ends meet. But it is a great thing when you can just focus on what you do, and tour, and just go out there and do music and have a chance to reach lots of people. That stuff gets heard—as much as I'm contradicting the last question—it's important to spread that love, and if people can do it in the right way and not be overcharged and not lose the romance of buying stuff and going to shows. That's really it.

DEBRA L. ROTHENBERG PHOTO

Malin rips this joint with buddy Ryan Adams.

The last few months of 2003 brought welcome surprises for Malin. After a brief Australian tour, he returned home and accepted an invitation to join the line-up of the Fourth Annual Light of Day concerts at the Stone Pony (see *Backstreets* #78). He met up with Bruce backstage prior to the second day's festivities, and this brief exchange led to the opportunity of a lifetime—a chance to participate in the December 2003 holiday shows at Asbury Park's Convention Hall. A highlight of each night's show was Springsteen's solo piano performance of "The Wish," a request made by Jesse at rehearsal earlier in the week.

Jesse sat down with *Backstreets* to discuss these events prior to a December 22 appearance at a benefit concert honoring his friend Joe Strummer at New York's Irving Plaza.

How did your involvement in Bruce's holiday shows come about?

I got a phone call from my manager, saying that Bruce was going to call me at home on my cell phone and talk to me and probably ask me to play the shows. We had played the Light of Day benefit with Bob Benjamin down there at the Stone Pony on the second night, and backstage in the dressing room in the afternoon I got to meet Bruce. We started talking about Joey Ramone and "Hungry Heart," and Joe Strummer, and just songs and that kind of thing. He had said he had read some stuff about my record and he liked the version of "Hungry Heart," but he hadn't heard my full record. So I sent one of my guys out to the van and pulled up a copy pretty fast and gave my record to him—people get loaded up with a lot of stuff, I get handed a lot of stuff, I can only imagine what Bruce gets handed to him to listen to—and I kinda went on my way.

So this was about three weeks later, the day after Thanksgiving, I got this phone call, and it was Bruce. I was asleep, and it was on my machine. But I called him back, and he was really very complimentary—and very easy to talk to, and really cool—and he asked me to

play the Asbury holiday shows. And when he was asking me, I had already started wondering what songs we were going to do... and he told me what songs we were going to do. He had picked 'em already, and he and Max had learned some of them, and I thought that was pretty wild. But I didn't realize until the end of the conversation that he was going to be backing me up on guitar, Max would be playing drums—and it was just mind-blowing. To have someone who was a big influence, one of my top ten influences as a writer—I even told him that he was a catalyst for me going from punk rock bands to more of a quote-unquote songwriter... rock 'n' roll whatever, singer/songwriter, whatever, I hate all those terms, but... yeah, he was cool.

He asked me how we made the record, he wanted to know about the process of it and this and that—about [CD producer Ryan Adams'] guitar playing, and he said he liked every song. And it was just cool, the idea that we were gonna rehearse and I was gonna go down there. It was just a great Christmas gift. I think it raised a good amount of money for Asbury, and it was just a great line-up too. The idea of it being a revue, which Bruce was talking to me about, was really cool, and to share a stage with Sam Moore. Bruce Springsteen, Max Weinberg, Nils Lofgren, Sam Moore and everybody.... Southside was cool; Bobby Bandiera was just a real gentleman, a really great character.

So what was it like looking across the stage and seeing Bruce singing one of your songs?

It was pretty surreal. And the best part is, you get to do it one night, and you think it's a wild, fun dream... but it happened two other nights! And we had a snowstorm in the middle. Took about five-and-a-half hours—I think he even said that onstage—just to get down there [on Friday], going five miles an hour. It was like, all right, this is an intense experience, even more intense! Let God bring in some snow and see if I might even make the show!

You know, I had seen Ryan [Adams], who is one of my best friends in the world, play onstage with Keith Richards, and Willie Nelson, and Hank [Williams] III; I've seen him play with Neil Young, and I met Elton John with him for the first time. And I was thinking I'm gonna be kinda nervous, but then I said, well, if Ryan can get up and play with Keith Richards—and I know how much Keith means to him—then I can go up there and play with Bruce.

Bruce seemed like he had a good rapport with you on stage—he was totally into it on "Wendy."

Yeah, he really hung in there, and we were banging "Wendy" out. A couple times I hit it really fast, and he was banging his head right up there with me. I mean, he was totally in shape, totally got the power, and it was cool to see that. You know, the energy—I think he likes to feel that from people. Onstage, when you get that something you need from the guys in the band, or something from the audience—the combination between that, the drummer, the songs... sometimes you get that whirlwind going and you take that to another place, and to me that is the excitement of rock 'n' roll.

What was your favorite part of the show from a fan's point of view?

Hearing "From Small Things" on the first night. "My City of Ruins" always gets me. "The Wish," that he even played it. I had requested it at rehearsal, and that song... I lost my mom at a young age, and "The Wish" just pressed a lot of buttons, both good and bad and bittersweet, so him at the piano alone—that was tremendous. Sam Moore was great, Steven doing that Ramones song and saying "Yeah, the government finally did something right, they gave Joey Ramone a [street] sign." I thought it was a really great show, just a lot of really good stuff. The gospel choir was killer, I really thought that was really, really classy and just really rounded things out. And meeting those people, they were really, really nice. Everybody involved was, too. Southside's a real character backstage, he's really funny.

Bruce asked me to play the Asbury holiday shows.... But I didn't realize until the end of the conversation that he was going to be backing me up on guitar, Max would be playing drums—and it was just mind-blowing.

So what's your relationship with Bruce now?

I don't really know. You get back to New York and people in the city go, "So what's gonna happen now?" And I'm like, "It happened! You missed it! That was enough for me, that was amazing!" I'm gonna send him my next record and let him hear some of it before it comes out, but you know, it was just great. Him saying to the crowd the name of the record *[Fine Art of Self Destruction]* and all that and telling people to go buy it, it was cool. It was just one of those things.

It's been a year of a lot of challenges—to think my record came out in January [2003], and if someone said that at the end of the year you're gonna get a phone call from somebody that you admire as much as Bruce Springsteen and he'll ask you to play your songs with him—I would have been blown away just to play, but that he had picked certain songs of mine, that was a great way to end a really great year. The support I've had from new fans, and the Bruce fans were great in Asbury, and the fans all over the world. Eleven months of touring [in 2003], and it was a great way to end it up. And now tonight, doing the Joe Strummer Christmas Memorial Show and all of the things involved in it—it's that one year anniversary benefit—you know, Bruce really reminded me of Joe a lot in all the great ways. Great present, and that's cool.

What about Steven—do you guys see each other every now and then?

Yeah, I see him more 'cause he lives in the city and goes out to a lot of shows. He goes out to see rock bands... [what a] character. You see these guys, they carry themselves like such gentlemen. But they're also so into rock music and passionate about it, and it's just great to see that. To be in that business and to be playing that long, and still have that. Because a lot of people aren't [passionate]... they're pretty bitter and weird.

You mentioned your new record, where are you in that process? The last time we talked you were writing songs—is there a release date yet?

We're hoping early spring, something like that, and I'd say we're a little under halfway finished. I did a bunch of stuff in the summer, and Pete Yorn came in and did some singing on it this week, and we're going back in the studio in January to finish up. As we sit here, I'm still working on a couple lyrics in a couple notebooks lying on my bed at home. I'm going to be spending a lot of the holiday time trying to finish it up, which is a hard thing—everybody's out doing a party and pulling you to go out, and it's so easy to go, yeah, let's go have a couple pops and celebrate the end of a great year. And I'm in a very crucial place, so I've got to keep myself focused—but the holidays pull on a lot of emotions, so that can help.

Look for Jesse and his band to hit the road later this spring in support of their upcoming Artemis release, The Heat, *due in June. Information, tour dates and merchandise are available at Malin's website, www.jessemalin.com.*

DEBRA L. ROTHENBERG PHOTO

BRUCE SPRINGSTEEN & THE E STREET BAND

2002-2003 TOUR

GRAND FINALE

A new record with the E Street Band, a rash of media appearances, a barnstorming tour, Grammy nominations, Australian and European shows, a stadium tour... It had been nearly 20 years since Springsteen fans had seen anything like it, and we turned out in record numbers to show their love of the music, the man, and the band. In interviews with seemingly every publication except this one, Springsteen noted that it was important for him to be current: this was a tour to support *The Rising,* and the concerts were centered on those songs. It was a shaky start in East Rutherford, New Jersey way back on August 7, 2002, with technical difficulties, forced deliveries, and poor song sequencing. The next four shows had indentical setlists, and fans started to worry. As with other tours, things improved as the tweaking began, but it took a few months before this tour really took flight, finding a way to incorporate the new songs with older ones. That task was even more difficult on this tour since the songs on *The Rising* were heard as direct responses to the tragedies of September 11, 2001.

Reinstating the old Springsteen tradition of the intermission might have served the show well, with the *Rising* material concentrated in the first set. As it was, Springsteen hewed closely to the reunion tour structure, and he chose to make "Mary's Place" the "Tenth Avenue Freeze-out"-style centerpiece. This new song about healing and moving on, arguably one of the weakest on the record, never lived up to its prominent position in the show. And not for lack of effort: Springsteen worked that song to death each and every night, using it to introduce the band, waiting for those shouts from the crowd, turning it up, letting it rain, turning it up again... only to follow by shushing his audience and transitioning with a pointed, "Now listen...." For all the gusto and energy expended, the song killed the momentum of the show more often than not.

Springsteen and Co. never found the groove on "Worlds Apart," one of the big disappointments of the tour, and "Further On (Up the Road)" was underutilized far too often. There were plenty of things that did work, though, and overall the interpretations of songs from *The Rising* were fantastic. "Lonesome Day" rocked from the start, its transition from "The Rising" a nightly highlight; "My City of Ruins"—with Bruce moving from solo pianist to gospel revivalist and bandleader extraordinaire—never lost its power.

With 15 recently released songs to choose from each night, Springsteen opted not to debut any of his reported post-*Rising* material on this tour. However, fans appreciated the bevy of new cover songs dished out, something sorely lacking from the reunion tour. We may have seen the last of "I'm Bad, I'm Nationwide," but on this tour Bruce introduced us to "Seven Nights to Rock," "Diddy Wah Diddy," "Let's Go, Let's Go, Let's Go," and a host of others (see the list on page 34).

One of the best developments of this tour was the addition of general admission tickets. More than ever before in an arena or stadium setting, fans had better chances of getting close to the Boss and his band—if they were willing to stand for hours on end. It was quite obvious, though, that the energy level was raised as a direct result of having hardcore fans so close to the action.

By the October 2003 closing stand at Shea Stadium, Springsteen and the E Street Band were in command, delivering their best—current and vibrant, poignant and raucous, while managing to dig deeper and deeper into the Boss catalog. In the end, after 120 shows spread out over 86 different cities and 17 countries, there's no doubt that this tour was a huge success—and not just financially. *The Rising*'s tide carried all boats: new fans were made, any doubts about vitality were vanquished, and Bruce re-established himself as one of the most important artists of our time.

MARGARET KAY PHOTOGRAPHY/WWW.MARGARETKAYPHOTO.COM

"It's always great to be opening here in the Garden State.... We hope you have a good time tonight. We're gonna need some real quiet for this next song and the one that follows. I know you can do it! I'm excited, too... I took that nice, last, calming piss right before I came out and I feel great."

August 7, 2002, E. Rutherford, NJ

"Good evening, Portland! It's great to be back—you have a nice town here. I was married here once myself... a very, very long time ago... *what was I thinking?"*

August 20, 2002, Portland, OR

"I need a little bit of quiet from the fabulous audience tonight, so I'd appreciate that... I know I'm from New Jersey, I know what my name is, and I don't need to be reminded."

August 27, 2002, San Jose, CA

"We can't go home now, it's too nice out! We're not on MTV now, we're just on Boss TV—so you get a little private show. We got a few more for you..."

August 29, 2002, New York, NY, after opening the MTV VMAs

"For these next two songs, we're gonna need a little bit of quiet. Thank you.... [strums]... I forgot this baby—I'll be right back!....*[Long pause.]* This is so weird.... *[Long pause.]* Okay, a little early Alzhiemers settling in, here.... I got it.... Uh-oh.... I *have* sung it a few other times. I knew I shouldn't have done that LSD before I got on stage! I knew I stayed away from that a long time for some reason. But it just made this black shirt look so bright."

October 6, 2002, Philadelphia, PA ("Empty Sky")

"Vaig escriure aquesta cançó sobre la guerra de Vietnam. Aquesta nit la toquem com una pregaria per la pau."
("I wrote this song about the Vietnam war. Tonight we play it as a prayer for peace.")

October 16, 2002, Barcelona, Spain ("Born in the U.S.A.")

"Got a couple of songs here I'm gonna need a little bit of quiet for. But after this...you'll be invited to scream until you piss your pants. Just two, two, two songs away."

November 16, 2002, Greensboro, NC

"If you're gonna have a house party, number one: the music has got to be righteous.... And number two: you must rise up off your ass! That's right, you must rise up off of your ass! That's important. Come on, you ain't that old; you ain't that old, man.... *[pointing]* You ain't that old either. You must rise! That's right, come on up for the ass-rising!"

December 9, 2002, Columbia, SC

PREACHING TO THE CHOIR

BY THE NUMBERS

BRUCE SPRINGSTEEN & THE E STREET BAND
2002-2003 TOUR
GRAND FINALE

TOUR STATISTICS COMPILED BY GLENN RADECKI

TOTAL NUMBER OF...

Shows: 120
Countries: 17
US States: 28 + DC
Canadian Provinces: 4
Cities: 86
Venues Played: 98
Songs Played: 149

SHOW LENGTH

12 Shows with 22 Songs
26 Shows with 23 Songs
27 Shows with 24 Songs
27 Shows with 25 Songs
18 Shows with 26 Songs
9 Shows with 27 Songs
1 Show with 30 Songs

SHOW LOCATION BREAKDOWN

21 Shows - US August-October 2002
7 Shows - Europe October 2002
17 Shows - US/Canada Oct. - Dec. 2002
7 Shows - US February/March 2003
5 Shows - Australia/NZ March 2003
6 Shows - US/Canada April 2003
24 Shows - Europe Spring 2003
33 Shows - US/Canada Summer 2003

PERFECT ATTENDANCE (120 Performances)

The Rising
Lonesome Day
Empty Sky
Waitin' on a Sunny Day
Badlands
Mary's Place
Born to Run
My City Of Ruins

ANDREW WARREN PHOTO

TWO-FERS

TWO-FERS	DATES
Nothing Man	9/30/02 & 3/11/03
Streets of Philadelphia	10/6/02 (Piano) & 8/11/03 (Band)
The Promise	10/20/02 & 11/21/02
Code of Silence	12/4/02 & 10/4/03
Loose Ends	12/17/02 & 5/29/03
Better Days	3/4/03 & 5/19/03
Let's Go, Let's Go...	3/4/03 & 3/6/03
Roll of the Dice	3/7/03 & 8/30/03
Jersey Girl	3/7/03 (Piano) & 8/31/03 (Band)
Blinded By the Light	3/11/03 & 8/6/03
From Small Things	8/11/03 & 8/28/03
Pretty Flamingo	8/11/03 & 8/30/03
Diddy Wah Diddy	9/6/03 & 9/7/03
I Walk the Line	9/13/03 & 9/14/03
Pink Cadillac	9/13/03 & 10/3/03
Living Proof	9/14/03 & 9/18/03
Johnny 99	10/1/03 & 10/4/03
Roulette	10/3/03 & 10/4/03
Another Thin Line	10/3/03 & 10/4/03

ONE-OFFS

ONE-OFFS	DATE
Viva Las Vegas	8/18/02
Kansas City	9/24/02
Mary Queen of Arkansas	9/27/02
Little Queenie	9/27/02
Stand on It	10/18/02
Gloria	10/24/02
I Fought the Law	11/3/02
So Young and in Love	11/23/02
Youngstown	12/4/02
Around and Around	12/13/02
All Just to Get to You	3/2/03
Tell Me Why	3/7/03
Fire	3/11/03
I'm on Fire	4/18/03
Take 'Em as They Come	6/14/03
Point Blank	6/14/03
Roll Over Beethoven	6/25/03
Follow That Dream	6/28/03
96 Tears	7/18/03
Mystery Train	8/1/03
Independence Day	8/28/03
Raise Your Hand	8/30/03
Cynthia	8/31/03
Lucky Town	8/31/03
Frankie	9/7/03
My Ride's Here	9/10/03
Paradise	9/13/03
The Ghost of Tom Joad	9/16/03
Let's Be Friends (Skin To Skin)	9/16/03
Factory	9/18/03
Mansion on the Hill	9/20/03
County Fair	9/20/03
Local Hero	9/21/03
My Beautiful Reward	9/21/03
Heatwave	9/21/03
Get Out of Denver	9/25/03
Man's Job	10/1/03
Rendezvous	10/3/03
New York City Serenade	10/3/03
I Wish I Were Blind	10/4/03
Back in Your Arms	10/4/03
Light of Day	10/4/03
Highway 61 Revisited	10/4/03
Quarter to Three	10/4/03
Blood Brothers	10/4/03

THE REST, TOUGHER AND OTHERWISE

Into the Fire	119
Dancing in the Dark	113
Land of Hope and Dreams	113
Worlds Apart	103
You're Missing	97
Ramrod	81
Born in the U.S.A. [55 Band/18 Acoustic]	73
The Promised Land	72
No Surrender	69
Countin' on a Miracle	60
Thunder Road	59
Bobby Jean	58
Out in the Street	52
She's the One	49
Glory Days	46
Prove It All Night	45
Night	35
Rosalita (Come Out Tonight)	35
Seven Nights to Rock	34
Darlington County	31
The Fuse	30
My Love Will Not Let You Down	30
The Ties That Bind	30
Darkness on the Edge of Town [1 Acoustic]	29
Candy's Room	24
Jungleland	21
Two Hearts	16
Because the Night	15
Detroit Medley	15
Incident on 57th Street [13 Piano/2 Band]	15
Backstreets	13
Hungry Heart	13
American Skin (41 Shots)	12
Cadillac Ranch	12
For You [8 Piano/4 Band]	12
My Hometown [9 Band/2 Piano/1 Acoustic]	12
Working on the Highway	12
Atlantic City	11
Racing in the Street	10
The River [7 Band/3 Acoustic]	10
Something in the Night	9
Further On (Up the Road)	8
Kitty's Back	8
Spirit in the Night [7 Band/1 Piano]	8
This Hard Land [7 Band/1 Acoustic]	8
Jackson Cage	7
Santa Claus is Comin' to Town	7
Sherry Darling	7
Where the Bands Are	7
Who'll Stop the Rain	7
You Can Look...	7
Across the Border	6
Brilliant Disguise	6
Does This Bus Stop...	6
Growin' Up [5 Band/1 Acoustic]	6
I'm a Rocker	6
War	6
Adam Raised a Cain	5
If I Should Fall Behind [4 Piano/1 Band]	5
It's Hard to Be a Saint in the City	5
Janey Don't You Lose Heart	5
Meeting Across the River	5
Trapped	5
Twist and Shout	5
Be True	4
Leap of Faith	4
Souls of the Departed	4
Tenth Avenue Freeze-out	4
Tougher Than the Rest	4
Tunnel of Love	4
I'm Goin' Down	3
Human Touch	3
Dirty Water	3
Lost in the Flood [2 Band/1 Piano]	3
Streets of Fire	3
Downbound Train	3
4th of July, Asbury Park (Sandy)	3

"Just when I think I'm out, they pull me back in!"

RIKU OLKKONEN PHOTO

"Good evening, Columbus! We're sorry we missed you the first time out, hope we didn't inconvenience you too much.... We had a one-eyed sax player for about a week or two."

December 16, 2002, Columbus, OH

"I wrote this song in the early '80s, wrote it about the Vietnam War... hope I don't have to write it again."

March 2, 2003, Austin, TX ("Born in the U.S.A.")

"This was a town we made our living in for a long time. Back then there was only this place and another place—thank God we had two places! This town kept us going, and you don't forget that."

March 6, 2003, Richmond, VA

"The first time I came down to Atlantic City, my mother brought me down—and my mom´s here tonight so I´m gonna send this one out to her.... Mama! Mama Mia!... She brought me down here one afternoon, me and my sister, and I saw my first rock show ever, I saw Chubby Checker. He was really good....they had an afternoon teenage dance thing, and Chubby Checker came out and sang. There were some other folks too, but then the main thing I remember is that she took us that night to see Anita Bryant *[Laughs]*. So I had a kind of a mixed experience a little bit. But it was very enjoyable...

"So, there have been a lot of great bands that played here on this stage behind us in this building. It's nice to see these old buildings that are refurbished and brought back to life, because there's a soulfulness in them that you can't quite... they always remain a little on the funky side, and that's hard to come by these days. Anyway, we're glad to be here in Atlantic City Convention Hall, and we're gonna dedicate this next song to all the bands that played in this room that inspired us."

March 7, 2003, Atlantic City, NJ ("Tell Me Why")

"That song was actually the only number one song I ever had—but I didn't have it, Manfred Mann had it...They changed some of the words: I had the part that goes 'Cut loose like a deuce,' and for some reason they changed 'deuce' to 'douche.' I don't know if that was some British sensibility—I mean I don't know exactly why... but it worked. He was number one. My version was...nowhere! See, that one little word change, and you have a big hit."

March 11, 2003, Rochester, NY ("Blinded By the Light")

"No, not in a sound bite. We'll be talking about it later, I'm sure."

March 18, 2003, asked for comment regarding the war in Iraq, by the Melbourne Herald Sun

"Tomorrow's gonna be a better day ... and someone's gonna get fired.... No, just joking."

March 22, 2003, Sydney, Australia, after multiple power outages

"So far, so good... the lights are on, the sound's on—thank you, Jesus! We had an interesting experience in Sydney the other night, one of those Freudian sort of things... All performers have these performer's anxiety dreams—you forgot the words, you forgot your pants, you're not ready, you're not rehearsed, all the power and the sound goes off... but my analyst told me that they were just dreams!"

March 25, 2003, Brisbane, Australia

***Bruce:* "Are you with me, baby?"**
***Steve:* "I'm with you, baby!"**
***Bruce:* "Are you with me all the way?"**
***Steve:* "I'm with you all the way, baby!"**
***Bruce:* "Right on, brother! But Steve, I do believe that it is quitting time. Yes, it is, it's quitting time right about now."**
***Steve:* "Say it ain't so."**
***Bruce:* "I think I hear Big Ben chiming, baby. Does Big Ben chime?... Well, I thought I heard it chiming.... I think the Queen is in her pajamas, and she has gone to bed, baby.... I'm gonna go back to the hotel...and watch some of those fine English adult films. Are you with me, baby?"**
***Steve:* "Yeah!... I mean, no!"**
***Bruce:* "If it ain't quitting time, Steve, what I wanna know is: what time is it?"**
***Steve:* "Which particular films did you have in mind?..."**

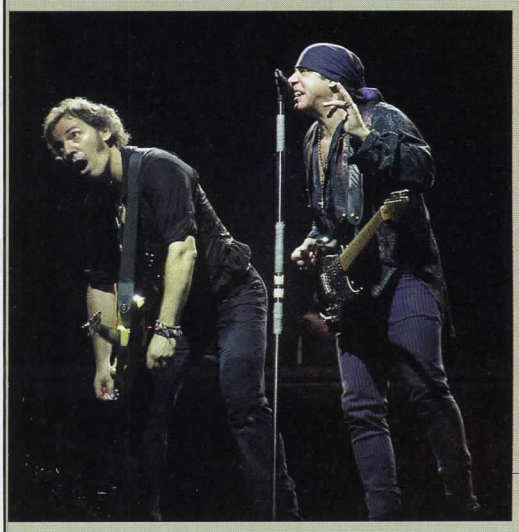
May 27, 2003, London, England

"This is a lovely spot—this is a cricket field, right? I know a little bit about cricket. I know, uh.... there are only two bases, right? You can run back and forth through 'em as much as you can, right? And the pitcher, he has to run when he throws the ball, right? That's different... and then the ball has to hit the ground before it hits the bat—now, that's different also. And no matter where the batter hits the ball, it's in fair territory, right? So that's different. But the ball's very, very hard, and you don't wanna get hit in the nuts with it... so that's the same, that's very similar to baseball...."

May 29, 2003, Manchester, England

Bruce: "We'll play until the sun goes down!"
Steve: "The sun don't go down here, Boss."
Bruce: "Oh, shit."

June 16, 2003, Helsinki, Finland



WILLIAM LOGGIA PHOTO

OPENERS

The Rising	59
Born in the U.S.A. (Acoustic)	16
The Promised Land	10
Adam Raised a Cain	4
No Surrender	3
Souls of the Departed	3
Diddy Wah Diddy	2
I Walk the Line	2
War	2
Who'll Stop the Rain	2
American Skin (41 Shots)	1
Atlantic City	1
Candy's Room	1
Code of Silence	1
Cynthia	1
Darkness on the Edge of Town (Acoustic)	1
Downbound Train	1
From Small Things...	1
Get Out of Denver	1
The Ghost of Tom Joad	1
Jackson Cage	1
Janey, Don't You Lose Heart	1
My Ride's Here	1
The River (Acoustic)	1
Roulette	1
This Hard Land (Acoustic)	1
Tunnel of Love	1

MAIN SET CLOSERS

Into the Fire	72
Thunder Road	21
No Surrender	15
The Promised Land	7
Tenth Avenue Freeze-out	2
Bobby Jean	1
My Beautiful Reward	1
Who'll Stop the Rain	1

ENCORE OPENERS

Dancing in the Dark	30
Bobby Jean	26
Thunder Road	8
Cadillac Ranch	6
Kitty's Back	6
Where the Bands Are	6
Night	5
This Hard Land	5
Further On Up the Road	3
Hungry Heart	3
Janey Don't You Lose Heart	3
4th of July, Asbury Park (Sandy)	2
Glory Days	2
Let's Go, Let's Go, Let's Go	2
Born to Run	1
Darlington County	1
From Small Things...	1
I'm a Rocker	1
Incident on 57th Street	1
Light of Day	1
Mystery Train	1
Pink Cadillac	1
Spirit in the Night	1
Tell Me Why	1
Tenth Avenue Freeze-out	1
So Young and in Love	1
Stand on It	1

SHOW CLOSERS

Dancing in the Dark	61
Land of Hope and Dreams	16
Thunder Road	6
Ramrod	5
Working on the Highway	5
Twist and Shout	4
Darlington County	3
Dirty Water	3
Glory Days	3
Santa Claus is Comin' to Town	3
Around and Around	1
Blood Brothers	1
Cadillac Ranch	1
I'm a Rocker	1
Kansas City	1
Kitty's Back	1
Little Queenie	1
Jersey Girl	1
Rosalita (Come Out Tonight)	1
Roll of the Dice	1
Seven Nights to Rock	1

COVER SONGS

AND THOSE WHO CAME BEFORE...

96 Tears (? and the Mysterians)
All Just to Get You (Joe Ely)
Around and Around (Chuck Berry)
Detroit Medley (Mitch Ryder & the Detroit Wheels)
Diddy Wah Diddy (Barry and the Remains)
Dirty Water (The Standells)
Follow That Dream (Elvis Presley)
Get Out of Denver (Bob Seger)
Gloria (Them)
Heatwave (Martha and the Vandellas)
Highway 61 Revisited (Bob Dylan)
I Fought the Law (Bobby Fuller Four)
I Walk the Line (Johnny Cash)
Jersey Girl (Tom Waits)
Kansas City (Wilbert Harrison)
Little Queenie (Chuck Berry)
Let's Go, Let's Go, Let's Go (Hank Ballard & the Midnighters)
My Ride's Here (Warren Zevon)
Mystery Train (Elvis Presley, et al)
Pretty Flamingo (Manfred Mann)
Quarter to Three (Gary U.S. Bonds)
Roll Over Beethoven (Chuck Berry)
Santa Claus is Comin' to Town (Coots/Gillespie)
Seven Nights to Rock (Moon Mullican)
Tell Me Why (The Beatles)
Trapped (Jimmy Cliff)
Twist and Shout (The Isley Brothers/The Beatles)
Viva Las Vegas (Elvis Prelsey)
War (Edwin Starr)
Who'll Stop the Rain (CCR)

RIKU OLKKONEN PHOTO

PARTIAL CREDIT *Songs within songs, etc.*

Another Saturday Night (Sam Cooke)
Beer Barrel Polka (Brown/Tim/Vejvoda/Zeman)
Come a Little Bit Closer (Jay and the Americans)
Dancing in the Street (Martha and the Vandellas)
Hang on Sloopy (The McCoys)
I Don't Want to Go Home
(Southside Johnny and the Asbury Jukes)
Land of 1000 Dances (Wilson Pickett)
Monkey Time (Major Lance)
My Girl (The Temptations)
People Get Ready (The Impressions)
Rescue Me (Fontella Bass)
South Street (The Orlons)
Stagger Lee (Lloyd Price, et al)

Take Me Out to the Ballgame (Norworth/Von Tilzer)
Twisting the Night Away (Sam Cooke)
Walking in the Rain (The Ronettes)

YOU'RE MISSING

Songs from Springsteen's studio albums not played on the Rising tour:

GREETINGS FROM ASBURY PARK, NJ
The Angel

THE WILD, THE INNOCENT, & THE E STREET SHUFFLE
The E Street Shuffle
Wild Billy's Circus Story

THE RIVER
Crush on You
I Wanna Marry You
Fade Away
Stolen Car
The Price You Pay
Drive All Night
Wreck on the Highway

NEBRASKA
Nebraska
Highway Patrolman
State Trooper
Used Cars
Open All Night
My Father's House
Reason to Believe

BORN IN THE U.S.A.
Cover Me

TUNNEL OF LOVE
Ain't Got You
All That Heaven Will Allow
Spare Parts
Cautious Man
Walk Like a Man
Two Faces
One Step Up
When You're Alone
Valentine's Day

HUMAN TOUCH
Soul Driver
57 Channels (And Nothin' On)
Cross My Heart
Gloria's Eyes
With Every Wish
Real World
All or Nothin' at All
The Long Goodbye
Real Man
Pony Boy

LUCKY TOWN
The Big Muddy
Book of Dreams

GREATEST HITS
Seceret Garden
Murder Incorporated

THE GHOST OF TOM JOAD
Straight Time
Highway 29
Sinaloa Cowboys
The Line
Balboa Park
Dry Lightning
The New Timer
Galveston Bay
My Best Was Never Good Enough

PLAYED DURING REHEARSAL SHOWS, BUT NOT ON TOUR

Cover Me

KNOWN SOUNDCHECKED SONGS NOT PERFORMED ON TOUR

SPRINGSTEEN ORIGINALS
Cover Me
Devils and Dust
Dollhouse
Fade Away
He's Guilty (Steel Mill)
Mary Lou
Murder Incorporated
One Step Up
Restless Nights
Seaside Bar Song
Walk Like a Man
Wild Billy's Circus Story

COVERS
Chimes of Freedom
(Bob Dylan)
Friday on My Mind
(The Easybeats)
Kentucky Woman
(Neil Diamond)

ALL SONGS PLAYED FROM...

BORN TO RUN
DARKNESS ON THE EDGE OF TOWN
THE RISING

UNRELEASED SONGS AT TIME OF PERFORMANCE (ORIGINALS)

Another Thin Line
Code of Silence
County Fair
From Small Things (Big Things One Day Come)

ADDITIONAL ALBUMS REPRESENTED

Songs exclusive to collections or live albums:

LIVE/1975-85: 5 of 8 exclusive songs played
MTV PLUGGED: 1 of 2
GREATEST HITS: 3 of 5
TRACKS: 14 of 59
18 TRACKS: 1 of 3
LIVE IN NEW YORK CITY: 2 of 2

"To be ready for a house party, three conditions must be met. Maybe *four* conditions tonight. One, the music has got to be righteous! Two, the music has got to be righteous! Three, everybody's got to get their ass out of those seats! That's right, get the Swedish ass out of the Swedish seat!...And four, we gotta *break the stadium again!*"
June 21, 2003, Gothenburg, Sweden

"It's great to be back in San Siro after all these years, for the first time since 1985. I hope they've been good years for you.... So here I am in 1985, playing for the first time in Italy, and I see thousands of crazy Italians screaming, *"Broo-cheh! Broo-cheh! Broo-cheh!"* I just couldn't believe it. That was the beginning of our love affair—we've really grown up together. It's good to be back, it's like coming back home."
(spoken in Italian)
June 28, 2003, Milan, Italy

"We're gonna keep going with these requests...This is hot, hot, hot. This is something we haven't done since 1986. I don't even know what guitar to play on this son of a bitch. I think it's this one—I'm not sure. I'm gonna start it, and I hope everyone else remembers their parts. All right, this is for these three guys over here, and those fabulous homemade signs."
August 11, 2003, Philadelphia, PA, ("I'm Goin' Down")

"I've seen it all now. My wife was just trimming her nails onstage."
August 30, 2003, East Rutherford, NJ

"Welcome to the last New Jersey house party... I think I'm gonna cry. Well, we're gonna try and ring it out in style... I want to thank everybody for coming out to the show tonight. I want to thank all the folks that have been here—I know a bunch of you have been here more than once. I just want to say that playing here at home is always a big thrill for us, we thank you for your support and for all the good times, and we'll do it again sometime."
August 31, 2003, East Rutherford, NJ

"I ain't ever seen what's going on outside of this building in any city we've ever played... this is really one for the record books for us. We've had a long history here in Boston, going back to Paul's Mall, Joe's Place, Oliver's, the Music Hall, Boston Gardens—so many great nights and so many great audiences... these past two nights have been a perfect circle for us. We've played a lot of venues and the fans were always great,

PREACHING TO THE CHOIR

but this building—even when it's empty, you can feel the soul of the city. It's one of those buildings that's always full.

"So we want to thank you folks here at Fenway, we want to thank the city of Boston, and we want to thank *all you folks outside in the neighborhood! I know you can hear me! Have one for me! Everybody, say hi to the folks outside!* Yes, we want to thank all you folks in the neighborhood for letting us come in and make all this racket late at night.... *This is for everybody outside!"*

September 7, 2003, Boston, MA

MARY CULNAN PHOTO

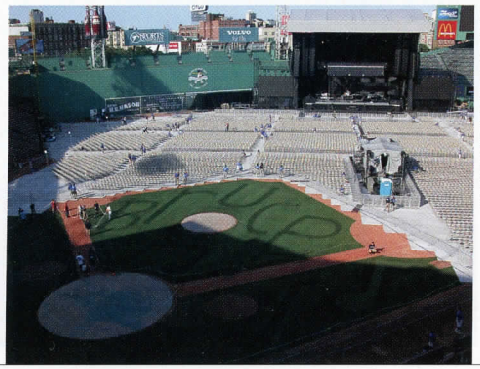
"This town needs more than a house party.... what this town needs is a rock 'n' roll exorcism, baby! We gotta chase the *evil* spirits out of this burg! I wanna introduce you to your exorcisers....

"Last but not least: Minister of Soul... Secretary of the Brotherhood... you wish you could be like him but you can't... I wanna say, it's *time*... it's *time*... it's time to impeach the President and get somebody in there to get us out of this mess: I'm talking' about Big Man Clarence Clemons! *Impeach! Impeach! [Laughs]*... I want you to put your hands together for the heart-stoppin', pants-droppin', house-rockin', earth-shakin', booty-quakin', Viagra-takin', love-makin', history-makin', death-defyin', sexifyin', exorcisin', legendary E Street Band!... Did I mention history-makin' sexifyin'?...

"I wanna thank everyone for coming out. We get people of all different kinds of political beliefs coming to our show, and I like that. We welcome everybody.... *Maybe* with the exception of Dick Cheney, I'm not sure *[laughs]*..."

September 13, 2003, Landover, MD

SONG ORDER	DEBUT CITY
1. The Rising	E. Rutherford, NJ
2. Lonesome Day	
3. Prove It All Night	
4. The Fuse	
5. Darkness on the Edge of Town	
6. Empty Sky	
7. You're Missing	
8. Waitin' on a Sunny Day	
9. The Promised Land	
10. Worlds Apart	
11. Two Hearts	
12. Badlands	
13. Mary's Place	
14. Countin' on a Miracle	
15. American Skin (41 Shots)	
16. Into the Fire	
17. Born to Run	
18. Glory Days	
19. Thunder Road	
20. My City of Ruins	
21. Born in the U.S.A.	
22. Land of Hope and Dreams	
23. Bobby Jean	Washington, DC
24. Viva Las Vegas	Las Vegas, NV
25. Atlantic City	Portland, OR
26. Backstreets	
27. Dancing in the Dark	Tacoma, WA
28. Ramrod	
29. Downbound Train	St. Louis, MO
30. The Ties That Bind	Denver, CO
31. Candy's Room	
32. Racing in the Street	
33. I'm a Rocker	
34. Night	Kansas City, MO
35. Something in the Night	
36. She's the One	
37. Incident on 57th Street	
38. Kansas City	
39. Jackson Cage	Chicago, IL
40. For You	
41. My Hometown	
42. No Surrender	Milwaukee, WI
43. Mary Queen of Arkansas	
44. Little Queenie	
45. Working on the Highway	Fargo, ND
46. Further On (Up the Road)	St. Paul, MN
47. Nothing Man	
48. Dirty Water	Boston, MA
49. Does This Bus Stop...?	Philadelphia, PA
50. Streets of Philadelphia	
51. Kitty's Back	
52. You Can Look...	Buffalo, NY
53. Tougher Than the Rest	
54. Lost in the Flood	
55. Spirit in the Night	Barcelona, Spain
56. Stand on It	Bologna, Italy
57. The Promise	Berlin, Germany
58. The River	Rotterdam, Netherlands
59. Gloria	Stockholm, Sweden
60. I Fought the Law	Dallas, TX
61. Streets of Fire	Lexington, KY
62. Cadillac Ranch	Greensboro, NC
63. Darlington County	Birmingham, AL
64. Saint in the City	Orlando, FL
65. Human Touch	
66. Detroit Medley	
67. Out in the Street	Miami, FL
68. Because the Night	
69. So Young and in Love	
70. If I Should Fall Behind	
71. Twist and Shout	Tampa, FL
72. Where the Bands Are	Atlanta, GA
73. Youngstown	Pittsburgh, PA
74. Code of Silence	
75. Santa Claus...	
76. My Love Will Not...	Columbia, SC
77. Growin' Up	
78. This Hard Land	
79. Around and Around	Albany, NY
80. Loose Ends	Indianapolis, IN
81. War	Austin, TX
82. All Just to Get to You	
83. Better Days	Jacksonville, FL
84. Let's Go, Let's Go, Let's Go	
85. Jersey Girl	Atlantic City, NJ
86. Tell Me Why	
87. Roll Of the Dice	
88. Blinded By the Light	Rochester, NY
89. Fire	
90. Rosalita (Come Out Tonight)	Sydney, Australia
91. Jungleland	Brisbane, Australia (1)
92. Who'll Stop the Rain	Auckland, New Zealand
93. I'm on Fire	Ottawa, Canada
94. Hungry Heart	Montreal, Canada
95. Sandy	Brussels, Belgium
96. Sherry Darling	Barcelona, Spain
97. Trapped	Paris, France
98. Be True	
99. Seven Nights to Rock	
100. Meeting Across the River	London, UK (1)
101. Tenth Avenue Freeze-Out	Munich, Germany
102. Take 'Em as They Come	Copenhagen, Denmark
103. Point Blank	
104. Roll Over Beethoven	Vienna, Austria
105. Follow That Dream	Milan, Italy
106. 96 Tears	E. Rutherford, NJ (3)
107. Adam Raised a Cain	E. Rutherford, NJ (6)
108. Mystery Train	Foxboro, MA (1)
109. From Small Things	Philadelphia, PA (3)
110. I'm Goin' Down	
111. Pretty Flamingo	
112. Across the Border	San Francisco, CA
113. Independence Day	E. Rutherford, NJ (8)
114. Janey, Don't You Lose Heart	E. Rutherford, NJ (9)
115. Raise Your Hand	
116. Cynthia	E. Rutherford, NJ (10)
117. Lucky Town	
118. Diddy Wah Diddy	Boston, MA (1)
119. Frankie	Boston, MA (2)
120. My Ride's Here	Toronto, ON
121. I Walk the Line	Landover, MD
122. Paradise	
123. Pink Cadillac	
124. Living Proof	Chapel Hill, NC
125. Brilliant Disguise	
126. The Ghost of Tom Joad	E. Hartford, CT (1)
127. Leap of Faith	
128. Let's Be Friends	
129. Souls of the Departed	E. Hartford, CT (2)
130. Factory	
131. Tunnel of Love	Buffalo, NY
132. Mansion on the Hill	
133. County Fair	
134. Local Hero	Detroit, MI
135. My Beautiful Reward	
136. Heatwave	
137. Get Out of Denver	Denver, CO
138. Johnny 99	Flushing, NY (1)
139. Man's Job	
140. Roulette	Flushing, NY (2)
141. Rendezvous	
142. Another Thin Line	
143. New York City Serenade	
144. I Wish I Were Blind	Flushing, NY (3)
145. Back in Your Arms	
146. Light of Day	
147. Highway 61 Revisted	
148. Quarter to Three	
149. Blood Brothers	



DAN SCHNEIDER PHOTO

THE BACKSTREETS INDEX

Rank of the *Rising* tour on *Pollstar*'s top-grossing tours for 2003: 1
Rank of the *Rising* tour on *Pollstar*'s top-grossing tours for 2002: 6
Number of different songs performed on the Rising tour, 2002-2003: 149
Average number of songs per show: 24.38
Number of unique setlists, out of 120 shows: 116
Number of white, pre-washed bath towels required by contract per show: 120
Square feet of the arena stage: 2, 240
Square feet of the stadium stage: 12,000
Number of Giants Stadium tickets sold, a world attendance record for one engagement: 566,560
Bruce's previous U.S. attendance record, from 15 shows at the Meadowlands arena in 1999: 304,785
Number of different songs played over the ten nights Giants Stadium stand: 76
Number of those songs played only once over the ten nights: 38
Amount of NJ state sales tax generated, Giants Stadium: $2 million
Estimated parking fees generated, Giants Stadium: $3 million
Amount spent to create the Meadowlands boardwalk: $300,000
Average number of dollars spent per fan on merchandise at Giants stadium: 20
Average number of tickets sold per show in 2003, North America: 35,306
Average number of tickets sold per show in 2003, Europe: 45,833
Seating capacity, Fenway Park (Boston, MA): 36,298
Seating capacity, San Siro Stadium (Milan, Italy): 61,000
Average attendance for each Shea Stadium show: 49,300
Number of seats on the field at Shea Stadium: 11,000
Number of parking spaces at Shea Stadium: 7,500
Number of tickets sold on 2003 tour, Europe (24 shows): 1.1 million
Number of tickets sold on 2003 tour, North America (46 shows): 1.6 million
Average ticket price in 2003, Springsteen & the E Street Band: $71.36
Average ticket price in 2003, Rolling Stones: $158
Number of U.S. *Rising* tour shows east of the Mississippi in 2003: 35
Number of U.S. *Rising* tour shows west of the Mississippi in 2003: 5
Number of years before 8/16/03 that Springsteen last played a concert in San Francisco: 25
Amount collected at Philips Arena by the Atlanta Community Food Bank: $3,154
Amount of the personal check Springsteen wrote to the Atlanta Community Food Bank: $10,000
Number of roasted chickens delivered nightly to Clarence Clemons' dressing room at 9:45 p.m.: 1

Sources: *Atlanta Journal-Constitution, Billboard, New York Newsday, New York Daily News, Pollstar, Shore Fire Media, Thrill Hill Productions Tour Rider 2002*

PREACHING TO THE CHOIR

"I thought the mosquitos in New Jersey were bad—this is worse!...I got a Saint Francis of Assisi thing going up here, all the natural life just seems to be attracted to me."

September 14, 2003, Chapel Hill, NC

"Hello Buffalo, hello Rochester, Darien Lake, Niagara Falls!... It's nice to be with you here. I think a tour of amusement parks may be in order, that's what I'd like. I like the way it feels.... at least tonight."

September 20, 2003, Darien Lake, NY

"This is a song I wrote I guess about ten years ago *[more like 20. —Ed.]*, we never put it out It's appropriate for the night, so we're gonna sing it. Nobody's ever played it, though—Soozie, bring the violin—but man, they can do it. Bring the accordion, Danny. Turn me up a little bit. Get up close so if you fuck it up they can see you real good....This is called 'County Fair.'"

September 20, 2003, Buffalo, NY

"We have my great friend and inspiration with us tonight, Mr. Bob Dylan. We wouldn't be here tonight without him.... [Dylan] was one of those fellows who came along and was willing to stand in the fire. I remember when I was growing up in my little town, he just made me think big thoughts—his music really empowered me and got me thinking about the world outside of my own little town. I don't know if great men make history or if history makes great men, but I know Bob's one of the greatest. Now and forever. I dedicate ["Land of Hope and Dreams"] to him tonight, and thank him for gracing my stage and for being such an inspiration. When I wrote this one, I was trying my best to follow along in his footsteps.... Demanding accountability from our leaders and taking our time to search out the truth, that's the American way. And I learned that from Bob Dylan."

October 4, 2003, Flushing, NY

"Is Bonds down there? Where is he? Anybody seen Bonds? Bonds is pissing, according to the guys under the stage.... Oh, here he comes. I told them what I learned from Bob, I don't want to tell them what I learned from you!"

October 4, 2003, Flushing, NY

"The past four or five years have been some of the most fun and exciting times of my life. Thanks for sharing them with us.... "Rosie, I'm home!"

October 4, 2003, Flushing, NY

BRUCE SPRINGSTEEN & THE E STREET BAND
2002-2003 TOUR
GRAND FINALE

JORDAN REVISITED

RETHINKING "EMPTY SKY" BY MATT GIFFORD

BRUCE SPRINGSTEEN HAS a long history of being misunderstood. His songs have been misinterpreted on quite a few occasions, and on the *Rising* Tour, the song "Empty Sky" joined the list. Audiences, particularly in New York and surrounding areas, greeted the line that states "I want an eye for an eye" with cheers.

Bruce remained quiet on the subject for months, but he was finally moved to comment at the March 7, 2003 Atlantic City show. Springsteen explained his thinking in writing that line, saying that it was never "a call for blind revenge or bloodlust." Rather, he wrote it as "an expression of the character's anger, and confusion, and grief."

Actually, "the *characters'* anger..." may be a better way to transcribe what Springsteen said that night. A closer look at "Empty Sky" reveals that this song, with its simple melody and repetitive chorus, has perhaps two characters with opposing ideologies and yet similar emotional responses. When examined closely, it conveys a strong message which highlights just how out of context the "eye for and eye" line has been taken.

Within two simple lines, "I want a kiss from your lips, I want an eye for an eye," Springsteen manages to summarize a very complex emotional response to a loss of a loved one. The first concern is the absence of the person, the "empty impression" they leave, but on the other hand there is anger and a feeling of need to place blame and exact revenge. These are competing and confusing emotions for anyone who has experienced such bereavement.

But it was not the songwriter's intent to fan the flames of revenge. These lines are recognition of a natural feeling but not an endorsement of a course of action. With these lyrics comes an implied need to rise above these emotions, and as we go further into the song, the need for restraint becomes more evident.

Take the lines, "I hear the blood of my blood / Crying from the ground," which have a Biblical reference. When Cain slew Abel—a favorite Springsteen story—God says:

> *"What have you done? The voice of your brother's blood cries to me from the ground."* (Genesis 4:10)

Springsteen's implication here is that brother has killed brother, and that despite the seemingly huge chasm between various cultures and ideals, we all have a burden of responsibility toward our fellow human beings. It's significant that the next track on the album (and song order on *The Rising* is key) is "Worlds Apart," which examines the way in which love transcends borders, cultures and religions.

It is the third verse of "Empty Sky," though, which holds the key to confirming that the "eye for an eye" line is not a call to arms. Just as he does in "Paradise," Springsteen effectively changes characters for this verse, keeping the first person singular but switching locations.

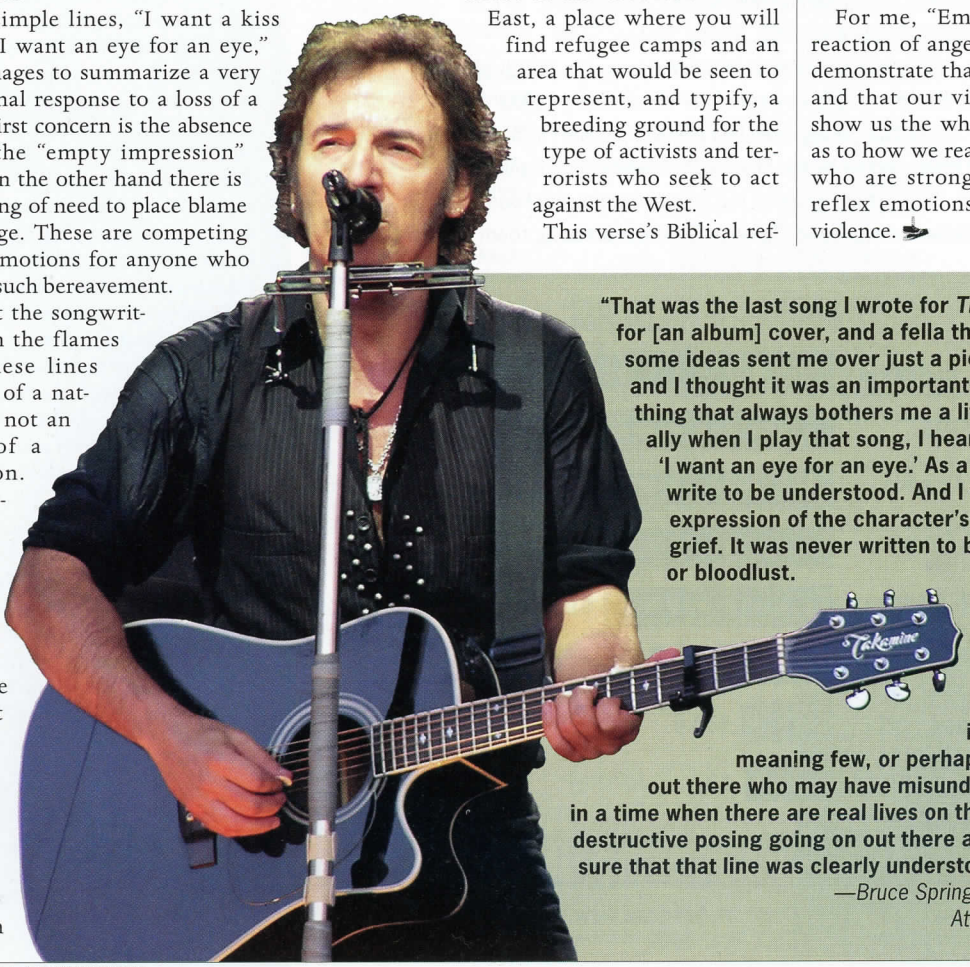
Cleverly constructed, this verse again draws on references from Genesis. The plains of Jordan appear to be a direct reference to the heart of the troubled Middle East, a place where you will find refugee camps and an area that would be seen to represent, and typify, a breeding ground for the type of activists and terrorists who seek to act against the West.

This verse's Biblical reference is to the Tree of Good and Evil, from which Adam and Eve ate the forbidden apple. This is also known as the Tree of Knowledge. Cutting your bow—your weapon, your means of power—from a tree of Good and Evil suggests that there is a choice. You can use your power, your free will, and your life for one of two purposes, good or evil. And what you perceive as good or evil is determined and influenced by your knowledge—your teaching and your background.

We all have great difficulty in understanding those who perpetuate terrible acts such as September 11 and suicide bombings, and in no way does this song try to defend these acts. Springsteen does endeavor to step into someone else's shoes and asks his audience to recognize the fact that there are many different views of the world. To a great degree we are the products of our upbringing and circumstance. That is why I believe the inclusion of the "eye for an eye" line in the third verse is actually recognition of the grief, injustice, anger and desire for revenge felt by some who have grown up on the plains of Jordan—which makes any cheering of these lines in this verse sadly ironic.

The third-verse singer has woken up to *"the* empty sky," as it always has been, as opposed to *"an* empty sky" that the original character is confronted with for the first time. Framed by these two perspectives, the song highlights the potential for a spiral of violence, and the senselessness of an "eye for an eye" mentality from either side.

For me, "Empty Sky" recognizes the gut reaction of anger and revenge, but it seeks to demonstrate that our feelings are not unique, and that our viewpoint will not necessarily show us the whole picture. We have a choice as to how we react, and perhaps it is only those who are strong enough to rise above their reflex emotions who can break the cycle of violence.



"That was the last song I wrote for *The Rising*. I was looking for [an album] cover, and a fella that was coming up with some ideas sent me over just a picture of an empty sky, and I thought it was an important metaphor. But there's one thing that always bothers me a little bit, and it's occasionally when I play that song, I hear some applause for a line, 'I want an eye for an eye.' As a songwriter, you always write to be understood. And I wrote that phrase as an expression of the character's anger, and confusion, and grief. It was never written to be a call for blind revenge or bloodlust.

"I just thought, given the times we live in, you can't be too clear about these kinds of things these days. I realize that it could've been a well-meaning few, or perhaps borderline psychotics out there who may have misunderstood... but we're living in a time when there are real lives on the line and there's enough destructive posing going on out there as it is, I wanted to make sure that that line was clearly understood."

—Bruce Springsteen, following "Empty Sky," Atlantic City, NJ, March 7, 2003

RIKU OLKKONEN PHOTO

THE NEW KID: SOOZIE TYRELL

BY GARY GRAFF

WHEN BRUCE SPRINGSTEEN told her, "Sooz, I'm just hearing violins on everything now" during the making of *The Rising,* Soozie Tyrell knew it boded well for her. The well-credentialed multi-instrumentalist and singer became the newest musician to enter the orbit of Springsteen's E Street Band. After making cameo appearances on *Lucky Town* and *The Ghost of Tom Joad,* Tyrell appeared on ten of 15 tracks on *The Rising* in 2002. It kept Tyrell on the road for 16 months, playing to more than three million people and providing an enviable platform for her first album *White Lines,* which came out in April of 2003. That debut featured Springsteen on two songs—playing guitar on the rocking title track, and also joining wife Patti Scialfa to sing backing vocals on the gently melodic "St. Genevieve."

The Springsteen collaboration was another feather in an already brimming cap for Tyrell, who was born in Italy and moved around the world with her father's military career. Her own path led her to New York City in the late '70s, where she joined forces with a pre-Springsteen Scialfa and Lisa Lowell in a trio called Trickster. Though the group didn't bust out on its own, it helped provide a platform for Tyrell to appear on albums by Sheryl Crow, Train, Carole King, Shawn Colvin, Judy Collins, Buster Poindexter and others. Now, of course, she only sees "White Lines" in her future, though you certainly get the sense she hopes Springsteen continues to hear violins on occasion further on up the road.

So should we consider you a member of the E Street Band now?

It's a funny thing. I don't think that officially I am, but when I'm up there playing with them I feel a part of the band. I know it sounds trite, but it's a real honor and a privilege—and a complete joy. And Bruce's fans have been so accepting of me, really taken me in as an added new sound to the E Street Band. But I don't think officially I'm allowed to say I'm a member; I haven't earned that right yet. Probably by the second or third tour, if I'm ever asked again, I may be. But, as you know, he goes through a lot of changes.

Did you feel like part of the welcome from the fans has been that you're so much an integrated part of the sound?

Yes, especially on *The Rising.* He was very definite on the parts he wanted; when we were demoing, he'd have me come in and have specific parts he would have laid down on the keyboard and have me do the same parts on the violin—and double it or octave it, make it more into a string section kind of thing. He was very specific about the parts, and he had great lines for me to play. It was great to hear him say that violin would be integral on *[The Rising].*

And then there's the other stuff...

Oh, yes, it's so great to be able to play on some of the older material, like "Atlantic City," "Dancing in the Dark." I'd like to be on more of the rockers, but the violin, I guess, they don't consider it quite rock 'n' roll enough *[laughs].* Maybe it detracts from the original records.

Did playing with the E Street Band have any impact on *White Lines?*

Not really; my record was done before we hit the road, so I wouldn't say it really had an impact there. Certainly my admiration [for]

RIKU OLKKONEN PHOTO

and influence from Bruce, his writing, Patti's writing—I revere her songwriting—that all played a part in my music. I've gotten a lot of inspiration from them. But if anything, I think the [E Street Band] has impacted more on my gigs... performing my own material as opposed to being the side person I've been for so long.

Without intending any disrespect, do you think the Springsteen association helped you get a deal for *White Lines?*

Of course! *[Laughs.]* It was a trump card for me that I'd worked with Bruce in the past; that certainly made me more attractive to them. And they were certainly happy about my involvement in *[The Rising]* and on the road.

How did you wind up getting Bruce to be a guest on *White Lines?*

I had thought about it, and it was actually Patti; I wanted her to sing, of course, so I played her some of my demo work. She said, "You should get Bruce to play on some stuff." I said, "Well, I was thinking about asking him...." and she said, "Definitely. He'd love to." That opened the door right up; I got the nerve up to ask him, figured "Well, all he can say is 'No.' It doesn't hurt to ask." He was happy to do it.

Two songs must have been a bonus for you.

Yeah. I actually asked him for just one; I didn't want to push my luck with him. "White Lines" just felt like such a strong rock song that he could kill with his guitar, 'cause he's such a brilliant musician. He came in to do an overdub on that track, and we were doing "St. Genevieve." I thought I was going to have Patti on that song, which I did, so I pushed my luck and said (to Springsteen), "Would you be interested in singing some backgrounds on a song?" He said "Well, let me hear it." I played it for him and he said, "Wow. What do you want me to do?" He really loved it, which meant a lot to me.

Are you re-adapting to life as a frontwoman now?

Oh, yeah. I've done it so many times in the past, but it's been a while. When you're out supporting your own record, and this being my first—I certainly feel anxiety about it. But once I hit the stage, everything is great. All the butterflies go away.

When did you decide that you wanted to be a musician?

Probably since I picked up my first violin. I've loved music since as far back as I can remember, music and art. My father was in the service, in the Army, and retired in Florida by the time I was 19. The college thing wasn't for me; the schools down there weren't what I really wanted. I had scholarships, but that wasn't where I wanted to go. I had the opportunity to move to New York and took it.

We know all about your recording credits. What other things have you done?

I did a little bit of session work here and there through musicians I met in the rehearsal studio I was living in for the first seven months I was in New York. I remember doing one session for a commercial. I wasn't real keen on the attitudes of people that record a lot of those commercials; you go and they tell you to sing different, and it can be frustrating. There was one particular session with Patti and Lisa; I just remember becoming very frustrated when they kept having us do take after take after take. I had to go to the bathroom, and when I told them they said, "No, we have at least three more takes to do." I said, "Do you want me to go right here on the floor?!" *[laughs]*

Why "Soozie"?

I think I was 11 or 12 when I decided to spell it differently. My parents thought it was cute, so I stuck with it.

The Guest List

BOBBY BANDIERA
8/28/03 **E. Rutherford**
Guitar/Vocals, "From Small Things"

GARY U.S. BONDS
10/3/03 **Flushing**
Vocals, "Twist and Shout"
10/4/03 **Flushing**
Vocals, "Quarter to Three"
Vocals, "Twist and Shout"

ANDREW WARREN PHOTO

LAURIE BONDS (GARY'S DAUGHTER)
10/3/03 **Flushing**
Vocals, "Twist and Shout"
10/4/03 **Flushing**
Vocals, "Quarter to Three"

LAURIE BONDS (GARY'S WIFE)
10/4/03 **Flushing**
Vocals, "Quarter to Three"

BONO
11/23/02 **Miami**
Vocals, "Because the Night"

DION
11/23/02 **Miami**
Vocals, "If I Should Fall Behind"

BOB DYLAN
10/4/03 **Flushing**
Vocals/Guitar, "Highway 61 Revisited"

JOE ELY
3/2/03 **Austin**
Guitar/Vocals, "All Just to Get to You"
Guitar, "Working on the Highway"

KIM FARINACCI
9/21/03 **Detroit**
Vocals, "Heatwave"

AL FRANKEN
10/3/03 **Flushing**
For laughs, "Mary's Place"

BRUCE SPRINGSTEEN & THE E STREET BAND
2002-2003 TOUR
GRAND FINALE

GARLAND JEFFREYS
BY LISA IANNUCCI

NEW YORK SINGER/SONGWRITER Garland Jeffreys has spent his life following a creative muse that has led him in a variety of directions. One of those directions is his long-standing personal and creative relationship with Bruce Springsteen—in recent years, Garland has shared stages large and small with Bruce, from stadium shows to the intimate Holiday benefits. *Backstreets* sat down to talk with Garland after his performance with Bruce at the November 2003 Light of Day concerts in Asbury Park.

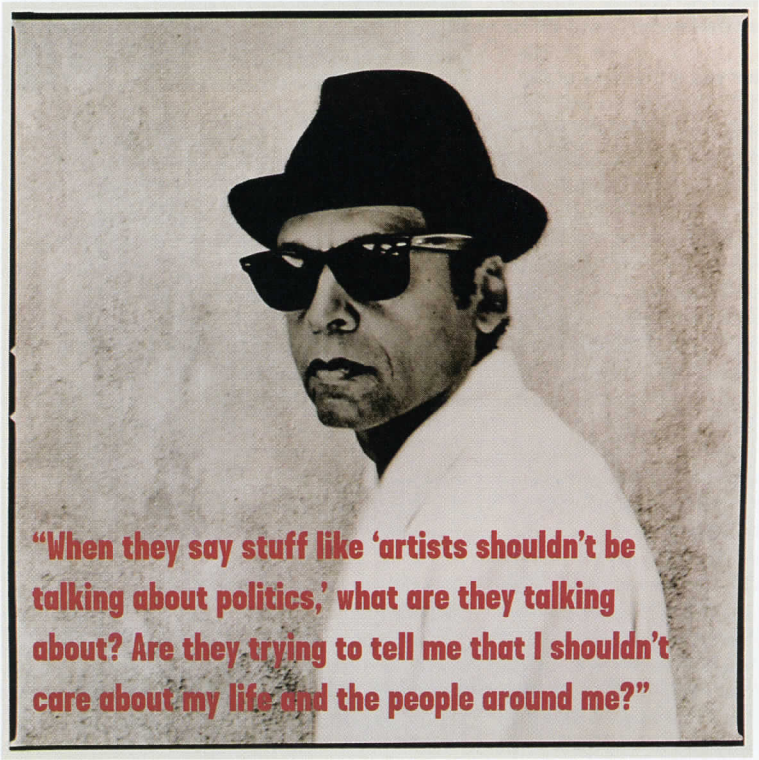
How did you first meet Bruce and what has your relationship been like over the years?

It's very personal. He's a terrific guy, a really wonderful person. I really like him a lot—I like who he is, and I've always liked what he's stood for. *The Rising* is just an extension of what he might be interested in. I just think he's done an amazing job in that he's such an icon and such a famous person—that's not an easy thing to navigate, and I think he handles it pretty well. He's human, I'm sure he has his challenges, but I like the way he carries himself, he's an interesting guy from that point of view. He's a rarity in that way.

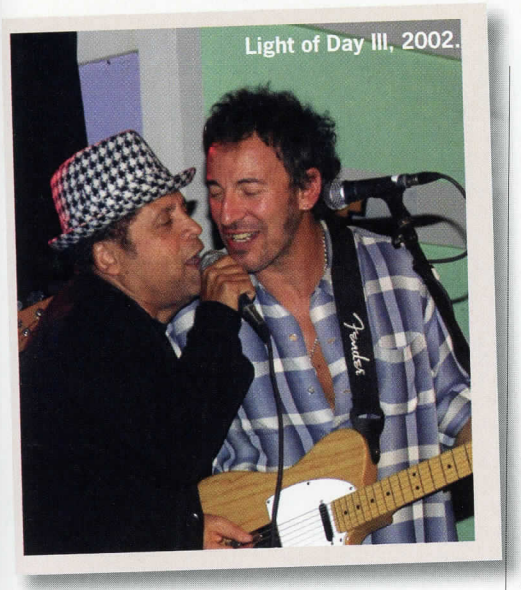
We met briefly in '73 when Bruce was playing Max's [Kansas City], when he was playing with [Bob] Marley. I was very close to Marley at one point, we were friends—we met at one of those shows—and I met Bruce at the same time, briefly. And then later on I guess we met at the Record Plant around '74, '75... somewhere in the mid-'70s.

Did you keep in touch on and off?

We'd run into each other. I was playing the Stone Pony in the early '80s, and Bruce came down to the show; we hung out, and it was really nice. I remember one thing he did that was really sweet of him: I went to see him at the Garden, and he dedicated a song to me at the Garden, and that was really nice, that was probably 1980. And from time to time we'd continue to run into each other. But most recently, before the [2001] Holiday Shows, we reconnected. We had a planned meeting through a couple of people, and we reconnected. It was very nice, we immediately started talking about our kids—it was more nonmusical things. We stayed close that summer over the phone, and I was planning to hook up with him during the summer, but our particular things took us in different directions. And then we spoke during the post-9/11 period, we were comparing notes and feelings, and I invited him to come see my show—I was doing my first New York show at the Village Underground. And he said, "Well, I was going to call you to invite you to come and sing at the Christmas shows." He had gotten the [*Don't Call Me*] *Buckwheat* album...and he was knocked out by that album, he had gotten it that summer. So he was very specific about the songs—he said, "I would like you to do 'Welcome to the World' and 'Moonshine in the Cornfield'; is there anything else you want to do?" I said, "Well, I'll do 'New York Skyline,' that would be perfect."


"When they say stuff like 'artists shouldn't be talking about politics,' what are they talking about? Are they trying to tell me that I shouldn't care about my life and the people around me?"
ANTON CORBIJN PHOTO

I hadn't played with a band in quite a while, I was just playing acoustically and stuff, and then playing those shows—it was great to see all the guys in the band. Nils I hadn't seen in a long time, and then [to] meet the new guys from Max's band; Jimmy Vivino, who I had known, seeing him; working with and seeing Southside; and then Elvis [Costello] coming


Light of Day III, 2002.

on the last night, that was a really fun time. I think he is a terrific artist. We were both singing together on "Santa Claus," and I enjoyed that because I hadn't seen him in a long time. So that was it. And it's been ongoing since.

So how did feel you have been received by Bruce's fans at the Holiday shows and on the *Rising* tour?

I think the reception for me at Shea Stadium and at Giants Stadium was tremendous. Very different. And I think that the "Skyline" song went over very well during those [Holiday] shows. Because it's hard to do a ballad at a Springsteen show. And I was pleased. I didn't anticipate anything [in the way of a reaction], which was probably to my benefit because I just did what I was gonna do. And since those shows, I think people have looked into who I am. A lot of people didn't know who I was, or my music—but for example, like at the Pony last night, [it was a] terrific reception.

I played a tour in Germany, [opening for] the number one artist in Germany, [in front of from] 20,000 to about 90,000 [people]. We would play, like, 45 minutes, and the job is very clear. You're the opening act; nobody is really there to see you, and you go and play your heart out and do your best, and find a way to win the audience over—some days are better than others—and mainly just be satisfied with the show you're doing.

What was it like to run into Bob Dylan at Shea Stadium [10/4/03]? You two have known each other for quite a while.

My favorite artist of all time is really Dylan. We met in the '60s. It was really nice to see him, I hadn't seen him in quite a while, and I thought he looked great. Backstage, we talked briefly. He was himself, he was laughing and having a good time. I was really happy for Bruce that night, because he was thrilled. Bruce was very moved, he was so excited, and it was really nice.

You have said you really liked "American Skin (41 Shots)," and Bruce really got in trouble with the NYC police after playing that song at the first Shea Stadium show. They withdrew his escort out of the stadium in protest and claimed it was disrespectful to play that song on the *Rising* tour.

It's like a boys club when you think about how certain organizations don't come down on the truth. And I've seen it all sorts of situations: we don't want the truth; you're supposed to stand up for us whether we lie or not; if a guy's dealing drugs to kids and he's a policeman, don't turn him in. I think police brutality, and brutality of any kind, it's an incredible sickness. I have a seven-year-old daughter, and I try my best to guide her on these issues, talk about respect for all people.

Americans are afraid of talking about race, and your songs are really sort of "in your face" about it. Bruce confronts it, and people get all upset and really put off by it. But we have to talk about this stuff—it's not going anywhere.

This is the 21st Century, and it's totally ridiculous that this still exists—that people across the globe still treat each other like this for racial and religious reasons. It's just unbelievable, just an incredible thing. And part of "Wild in the Streets," when I wrote that song—we haven't resolved the most basic issues of living, of getting along with one another as people. It's painful, and it's amazing. Comments that people make across the board. In the "Buckwheat" song I try to put it out [that] it's not just about black on white, or white on black, it's about "Wop," "Jew-boy," "Mickey Finn," you name it.

People don't really want to hear about politics in pop music. Bruce caught a lot of flak for "41 Shots."

When they say stuff like "artists shouldn't be talking about politics," what are they talking about? Are they trying to tell me that I shouldn't care about my life and the people around me? This whole issue of silence is pretty intense. It's like *The Scarlet Letter* or something. It's ever-present, and it's just the way people are so quick to denigrate one another. Everybody is doing it to everybody.

Race and politics are often so removed from people's minds when it comes to music, they often don't seem to see how one fits into the other. I know you're writing a play dealing with some of these issues, can you tell me about that?

It's a work in progress. It's something that I'm developing, and my dream is to actually complete it. I've thought about different ways of how I've wanted to showcase it—it will probably be called *Spook House*. I've written a number of scenes; I don't know when it will happen. Right now it's on the back burner, because I'm so involved with performing and getting a new album ready. I'm writing and primarily focusing on 40 different new songs and which ones are going to be the ones. I look forward to getting into the studio soon and making this brand new record.

Garland is still busy working and hopes to have a CD ready for release later this year. Visit his website at www.garlandjeffreys.com.

JOE GRUSHECKY

12/4/02 **Pittsburgh**
Guitar/Vocals, "Code of Silence"
Guitar, "Glory Days"
8/6/03 **Pittsburgh**
Guitar, "Glory Days"

JOHNNY GRUSHECKY

12/4/02 **Pittsburgh**
Guitar, "Glory Days"
8/6/03 **Pittsburgh**
Guitar, "Glory Days"

EMMYLOU HARRIS

11/19/02 **Birmingham**
Vocals, "My Hometown"
8/30/03 **E. Rutherford**
Vocals, "Across the Border"

DON HENLEY

11/3/02 **Dallas**
Vocals, "I Fought the Law"

BRUCE HORNSBY

3/6/03 **Richmond**
Vocals/Accordian, "Let's Go..."

DON IENNER

10/4/03 **Flushing**
Tambourine/Vocals, "Twist and Shout"

GARLAND JEFFREYS

7/18/03 **E. Rutherford**
Vocals, "96 Tears"
10/4/03 **Flushing**
Vocals, "Quarter to Three"
Vocals, "Twist and Shout"

JON LANDAU

9/24/02 **Kansas City**
Guitar, "Kansas City"
5/19/03 **Madrid**
Guitar, "Dancing in the Dark"
5/24/03 **Paris**
Guitar, "Dancing in the Dark"
5/27/03 **London**
Guitar, "Dancing in the Dark"
6/28/03 **Milan**
Guitar, "Dancing in the Dark"
8/9/03 **Philadelphia**
Guitar, "Dancing in the Dark"
8/31/03 **E. Rutherford**
Guitar, "Dancing in the Dark"
9/6/03 **Boston**
Guitar, "Dancing in the Dark"
9/7/03 **Boston**
Guitar, "Dancing in the Dark"
10/3/03 **Flushing**
Guitar, "Dancing in the Dark"
Guitar, "Twist and Shout"
10/4/03 **Flushing**
Guitar, "Dancing in the Dark"
Guitar, "Quarter to Three"
Guitar, "Twist and Shout"

AL LEITER

10/3/03 **Flushing**
Tambourine/Vocals, "Rosalita"

VINI "MAD DOG" LOPEZ

7/21/03 **E. Rutherford**
Drums, "Spirit in the Night"

MARAH (DAVE AND SERGE BIELANKO)
8/30/03 **E. Rutherford**
Guitar/Vocals, "Raise Your Hand"

ELLIOT MURPHY
10/14/02 **Paris**
Guitar, "Born to Run"
10/18/02 **Bologna**
Guitar, "Born to Run"
5/19/03 **Madrid**
Guitar/Vocals, "Better Days"
Guitar, "Born to Run"

WOLFGANG NIEDECKEN
6/12/03 **Hamburg**
Vocals, "Hungry Heart"

WILLIE NILE
9/20/03 **Buffalo**
Guitar, "Glory Days"
10/3/03 **Flushing**
Guitar, "Dancing in the Dark"
Guitar, "Twist and Shout"
10/4/03 **Flushing**
Guitar, "Dancing in the Dark"
Guitar, "Quarter to Three"
Guitar, "Twist and Shout"

BRENDAN O'BRIEN
12/2/02 **Atlanta**
Guitar, "Glory Days"
Guitar, "Born to Run"
9/25/03 **Denver**
Guitar, "Rosalita"
Guitar, "Dancing in the Dark"
10/4/03 **Flushing**
Guitar, "Twist and Shout"

MARTHA REEVES
9/21/03 **Detroit**
Vocals, "Heatwave"

DAVE STEWART
11/23/02 **Miami**
Guitar, "Because the Night"

ROBBIN THOMPSON
3/6/03 **Richmond**
Vocals, "Let's Go, Let's Go..."

EDDIE VEDDER
9/25/03 **Chicago**
Vocals, "My Hometown"

ALI WEINBERG
4/19/03 **Montreal**
Keyboards, "Ramrod"
5/19/03 **Madrid**
Keyboards, "Ramrod"
7/24/03 **E. Rutherford**
Keyboards, "Ramrod"

PETER WOLF
10/4/02 **Boston**
Vocals, "Dirty Water"
9/6/03 **Boston**
Vocals/Tambourine, "Dirty Water"
9/7/03 **Boston**
Vocals/Tambourine, "Dirty Water"

BRUCE SPRINGSTEEN & THE E STREET BAND
2002-2003 TOUR
GRAND FINALE

I HAD A FRIEND WAS A BIG BASEBALL PLAYER...

AL LEITER

BY PETER ABRAHAM

MARC LEVINE PHOTO

DEPENDING ON YOUR OPINION of Jon Landau's guitar playing, New York Mets pitcher Al Leiter was one of the only non-musicians to share a stage with the E Street Band during the *Rising* Tour. The two-time All-Star from Toms River, NJ, has pitched in seven World Series games in his 14 seasons but said nothing prepared him for his October 3 guest spot at Shea Stadium.

How long have you been a Springsteen fan?

As long as I can remember. Driving in my brother's car in the mid-'70s when Bruce started to get his music out there—that was all you heard on the Jersey Shore. If you had older siblings who were teenagers, which I had, then you knew about Bruce. I've been a fan all my life, it seems.

How did you get to know him?

It was the *Tunnel of Love* Tour in 1988 when I was with the Yankees. Don Mattingly, Mike Pagliarulo and I went to the show at Madison Square Garden. We got backstage, and because of my connections to Jersey—my high school played against his—we started talking. I wasn't afraid to ask him questions. As I got to know him, I realized he's the salt of the earth. He'd give you the shirt off his back if you asked. As much of a superstar as he is, you'd never know it. He really is a regular guy.

Have you attended many shows?

I'm not a fanatic like some people. I've probably been to 15 or less in my life. It's tough, because he has toured in the summer a lot, and that's when baseball season is. Luckily the shows at Shea were after the season.

So how did you get on stage at Shea?

Well, his guy Terry (Magovern) called me a day before the show and said, "You better get the words to 'Rosalita,' because Bruce is gonna ask you to come up on stage." My first thought was that he had to pick the longest song. That was wrong. For as much as I know the chorus, I didn't know all the words of the verses. I wasn't sure what to do at first. The whole day of the concert I was under some delusional thought that he was going to turn to me and say, "Take it away, Al!" and I would freeze up. That's stupid, I know. But I was scared.

Take me through the process.

I get to the stadium, and we go visit Bruce's dressing room. He couldn't have been nicer to my wife Lori and me. So he says, "You're going on stage, right?" I said, "Bruce, I can't do that. You don't understand—in elementary school I was the kid who pulled the curtain. I wasn't Romeo in *Romeo and Juliet,* I did the props. I was the guy behind the scenes." He just laughed and said to stand next to Patti and play the tambourine. He gave me the setlist and said to be ready before "Rosalita."

How did you get ready?

I had a few beers. Maybe more than a few. I couldn't enjoy the show because I was so worried. I thought I'd drop the tambourine and forget all the words. I was standing next to the stage the whole time, and then I realized I had to get over there. I went behind the stage and his guitar guy Kevin [Buell] tapped me on the shoulder and told me where to go. He said when he went up to switch guitars he would tell Bruce I was there. I saw him whisper in Bruce's ear and Bruce looked fired up. I was like, sure, *you're* fired up. What about me? The funniest thing was that right before I went up there he was talking about Al Franken and political stuff, and I'm a conservative.

So did you know the words? It looked like you missed a few.

They have a ton of [teleprompter] monitors, so everybody knows the words. That's how they do it. I was thankful for that, but I did mess up a little. Then I noticed Stevie looking at me, trying to tell me how to play the tambourine. I was waving it around like a goofball instead of banging it against my leg—I felt like an idiot. He was laughing at me the whole time. I just tried to have fun.

You've pitched in the World Series and now been on stage with Bruce. Which made you more nervous?

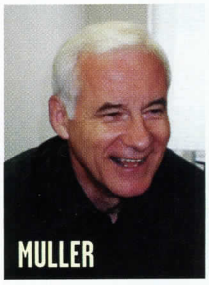
Oh, being on stage. When I pitch I'm nervous before the game, but once I'm out there I just pitch. I was way more nervous with Bruce, because I was totally out of my element. I was worried the music was going to stop or something.

Have you ever talked baseball with Bruce?

I know his son Evan is a big (Mike) Piazza fan, but when people say Bruce is a big Yankees fan, that's wrong. I think he just went there more often when he was a kid because it was closer to Jersey. Everybody on the Shore went to more Yankees games. Bruce isn't a huge sports fan, but he likes baseball. I told him to come to Shea for a game; I'd love it. I owe him one.

Peter Abraham covers the Mets for the Journal News *of White Plains, NY*

EMMYLOU HARRIS
IN CONVERSATION WITH BOB MULLER


JONATHAN PONT PHOTO

MULLER

ONE OF THE COOL things about being in Washington D.C. is being able to run into somebody like Bob Muller once in a while. Muller, familiar to many Springsteen fans from his involvement with Bruce's 8/20/81 Vietnam Veterans Benefit (see our interview with Muller in *Backstreets* #72), continues to run the Vietnam Veterans of America Foundation here in the D.C. area. In recent years, the organization has been working for the eradication of landmines, with artists such as Emmylou Harris, Steve Earle and Patty Griffin getting involved for "Concerts for a Landmine Free World."

When we saw Bobby at a local Emmylou Harris concert in the fall of 2003, not only were we reminded of their friendship and their work together, Bobby also told us that the two of them went to the Giants Stadium concert together on the night Emmylou sang "Across the Border."

As she later told *Backstreets*, "The reason I was able to go to Giants Stadium to see Bruce was that I was going to be in New York and I'm a really good friend of Bobby Muller's. We had been doing some landmine shows overseas, and it just came up in conversation that he was going to see Bruce at Giants Stadium. He told me when it was, and I said, 'Well, you know, I'm going to be in New York....' And so Bobby asked me to go with him to the concert."

Muller told us, "I was actually on the stage when Emmy was out there singing with Bruce, I was back behind Max. And let me tell you, being on that stage at Giants Stadium, it felt like a 747 taking off. *Whoooosh!*"

Who better to interview Emmylou Harris? We offered some questions, and the two kindly made the time in early 2004 to sit down and talk Springsteen.

***Bob Muller:* How did your guest spots on this tour come about?**

Emmylou Harris: Birmingham is close to Nashville, where I live. Some real good friends of mine were talking about going—I also happen to be godmother to their children. One of them is a 12-year-old boy named Sam, who is really into music, and a great kid. One thing I've always tried to do as a godmother... two things I really love are movies and music. And I kind of insisted, I said, "If we go, we've got to take Sam. Even though it's a school night; there are some things you can't learn in school. And I think it's really important that he see Bruce Springsteen."

So we drove down to Birmingham. We were able to go backstage—Sam's mother, Tracy, works for Sony, and Patti is signed to Sony, so we went backstage before the show. And I have a little bit of a relationship with Bruce and Patti, and so we hung out just a little bit, and I got the invitation to sing on a song. He suggested "My Hometown," and I thought he was suggesting it because I'm from Birmingham. But he didn't know that, so it was very serendipitous. After we worked it up a little bit I said, "Well, you know that I am from Birmingham." And he didn't know that. Of course, he announced it on stage, and being the showman that he is, he knew he'd get a rise.

I love, I *love* Bruce Springsteen, but "My Hometown" is probably one of my favorite songs of his. And singing it in Birmingham—I've lived a lot of places, but I was born in Birmingham, Alabama—that was one of those moments when you get the chillbumps, when everything comes together just right. He was so gracious and wonderful to have me out there. And then Patti coming in and singing with us on the song, too, because she's actually one of my favorite artists, one of my favorite songwriters. So that was great.

Do you have any idea why he would have picked "My Hometown"?

No, I think he is just plugged in, that guy. He's just plugged in to the cosmos. And who knows why, because he didn't have a clue that I was from Birmingham.

[For Giants Stadium] he picked "Across the Border," which was a song that Linda Ronstadt and I had recorded on our *Western Wall* album. So that was terrific, it was great to be able to do that. It's just a thrill to sing with him—I love his singing, I think he's one of the great singers. I think of him as a country singer because of the intensity and the passion of his vocal performance, the simplicity of the melodies, the message. He's always singing about the great themes: love, loss, death *[laughs]*... redemption... which is really the basis of all great country music. So it was great to be a part of that.

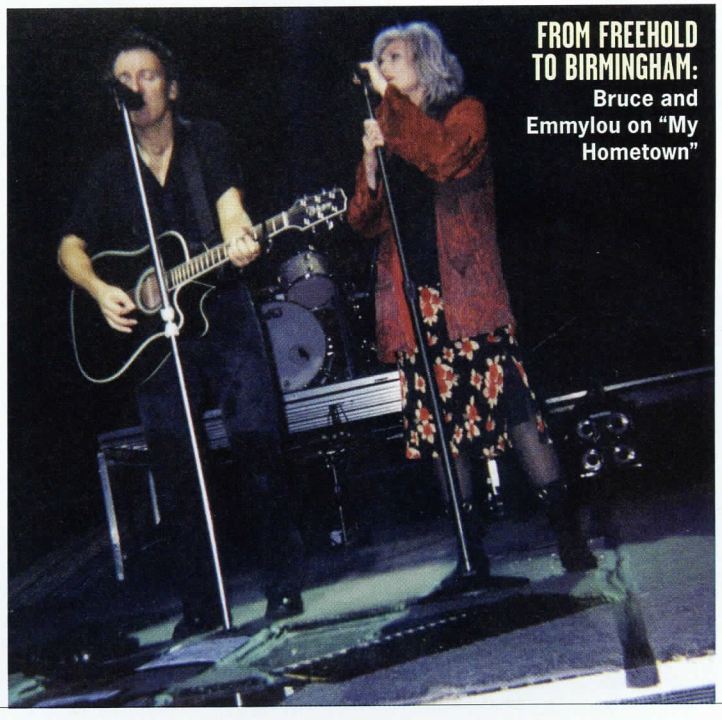
When did you first become a fan?

It was before I went to see him in concert. I'd heard all the hoopla about him, and I didn't believe anybody could be that good. I thought, well, he's probably pretty great, but the way people talked about him it was like he was the second coming. But I actually became a fan through a fellow named Guy Clark, who is a real good friend of mine, a great songwriter, and he knows a great song. And he said, "You've got to listen to this song, 'Racing in the Street.'" He turned me on to 'Racing in the Street,' and I actually ended up recording it before I ever saw Bruce. I said, "You're right, this guy's a great writer. He's a great writer."

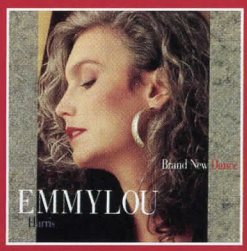
I think the first time I saw him—it was either in Los Angeles, or in Nashville. I know that I took my daughter Holly, who is a huge Bruce Springsteen fan, to see him in Nashville. He was playing in Murfreesboro at the college there [12/9/84]. And she had a *Born in the U.S.A.* poster that he signed for her and we got framed. He was so gracious and so nice, just one of the sweetest people, so down to earth. And when I did see him in concert, I was a complete convert. I said, "They were right. He *is* this great." And I've seen him quite a few times since—maybe more than I've seen anybody else in concert.

Seeing a Bruce Springsteen concert is like a spiritual experience. He lifts you up in a way that is so real and makes you believe in humanity—he makes you believe in the power of music, but he also makes you believe in people. He gives you hope. And he makes you feel like you can make a difference—I'm not talking about me, I think everybody in the audience gets connected to something greater than themselves.

He doesn't preach to you; he has a positive message without trying to dodge the fact that life is hard. He's such an important messenger at this time in the world. It's a wonderful thing to be a part of that audience, to feel connected


CHUCK CHERICO PHOTO

FROM FREEHOLD TO BIRMINGHAM: Bruce and Emmylou on "My Hometown"



FIVE FOR YOU, ONE FOR ME: Harris interprets Springsteen songs on five of her albums (L-R): *Cimarron*, with "The Price You Pay" (1981); *Last Date*, with "Racing in the Street" (1982); *Brand New Dance*, with "Tougher Than the Rest" (1990); *At the Ryman*, with "Mansion on the Hill" (1992); and *Western Wall*, with "Across the Border" (1999). On *Red Dirt Girl*, Springsteen and Scialfa sing on the Harris-penned "Tragedy." (2001).

in that way. It's *stirring*, that's the only way I can describe it.

I also saw him on the *Tom Joad* tour. I saw him early on when he played the Beacon at the beginning of the tour—I was in the city for a show that Sheryl Crow was doing for breast cancer research, we were rehearsing, and she said "I'm gonna go see Bruce at the Beacon tonight." Basically a small venue for him, about 3,000 seats, and he was fantastic. And then he came and played the Ryman Auditorium in Nashville, TN, almost a year later, so I saw the two incarnations of the show.

I heard a story about the Ryman—is it true? I heard a story that...

He kept *talking* about me, and *talking* about me...

Yeah, and then he said, "I don't think she's here tonight." And then I heard that in the back of the Ryman: *"I'm here!" [laughs]*

Yeah—I didn't want him to think I didn't show up! It is true, it is true.... it's a small place.

Did you go up on stage?

No, I just said, "I'm here!"

When the guy told me that story he wanted to know, why weren't you sitting up front? *[laughs]*... Well, you've recorded quite a few of Bruce's songs, can you talk about him as a songwriter, and if he's had any influence on you as you've focused more on songwriting yourself?

"Racing in the Street" was the first song [of his] that I recorded. "Mansion on the Hill" I did for my live album—well, both "Racing in the Street" and "Mansion on the Hill" were for live albums that I did *[Last Date* and *At the Ryman,* respectively] where I wanted to do material that I had not recorded before. I think he's an amazing songwriter—I don't know how he keeps coming up with this stuff. How he keeps hitting the bullseye every time, going straight for the heart. And certainly he has influenced me as far as being a songwriter—because recording as an interpreter, I've always tried to cover really amazing songs. So I think just having that standard for myself, it's helped me raise my standards—when I try to write, I try to come up with something that I would have recorded even if I hadn't written it.

And then Bruce and Patti sang on one of your own songs—how did that happen?

Patti Scialfa I had invited to sing on my *Red Dirt Girl* album down in New Orleans when they were in town— they just happened to be in New Orleans with a night off when we were recording, and I actually did have a song that I thought would be perfect for Patti to sing a duet with me. And she came and brought her husband. And even though it was for Patti to sing, there was one spot where Bruce was humming along, so we decided to put him on there too. It turned out really good, a song called "Tragedy."

Patti's solo album, *Rumble Doll,* is one of my favorite records. I've also listed *Nebraska,* Bruce's album, as one of my favorite records of all time. I think that's where it gets so pure, where you can really see what a great songwriter he is, because it's not the band, it's...

You know, he told me that story, he did that [album] at the house, right? Then they went in the studio, they brought the band in, and they said, "Wait a second—no. We *have* it."

They had it. See, he understands where the emotional peak of something is, I think. He doesn't say, "Oh, I can't put this out, nobody will buy it because it isn't my band, it's gotta be a normal record, this sounds different...." He knew that he had the soul. And that the soul is more important than anything—that emotional peak, he understands when he's hit it. What amazes me about his live shows is that it's almost like he starts at ten, and he goes up from there. And just when you think it can't get any higher, it keeps going: higher, and higher, and more intense.

I went to see him again, when he was here in DC [9/13/03]. And it was remarkable to me, because they came out just like they did when we were in New York—they came out hard. And Max, inside of 15 minutes, he sweating like a stuck pig, sweat just pouring out of him—*boom! boom! boom!* And I'm looking at him and thinking, "15 minutes—these guys have another three hours to go!" *[Laughs]* How do they come out with that degree of [intensity], and then sustain it?

It's adrenaline, and you get the energy from your [fellow] musicians, but obviously the driving force is Bruce himself. He's the leader of the pack. And yet he could get that kind of intensity and that energy when I saw him on the *Tom Joad* tour. He can do "Born in the U.S.A." on a 12-string guitar, just him, and just rock the house.

The other great thing about Bruce as a performer that I love is the stories that he tells between the songs, that are just as moving. He'll talk about how a song came about... and it'll be another song! Just his storytelling—he has a great way of speaking to people in plain language, and engaging them, almost as if you're sitting in a living room and he's one of those ancient storytellers. They're stories that people can relate to; it's not that he's passing on ancient tales, but he's talking about things that are timeless, qualities and emotions that are timeless, that people can relate to, that are uplifting.

It's that connectedness, people are so engaged and so pulled in. And he doesn't depend on videos in the background, or fancy sets, or weird lighting, or all kinds of pyrotechnics. It's raw, pure music: singing, playing, storytelling. It's all just so raw.

The guys at *Backstreets* wanted to know—there'd been a rumor that the *Tom Joad* tour was at least partially inspired by seeing a concert of yours. Is that anything you know about, or that Bruce ever talked to you about?

Oh, I don't know that it was inspired by that. I know that Bruce and Patti came to see me when I was first touring *Wrecking Ball.* I was out with Daniel Lanois, for the first tour, and we did "Mansion on the Hill" from *Nebraska.* We said, "Okay, we think Bruce is in the audience, what can we do?" And we worked it up *right* before we went on stage, just the two of us, and we threw it out there. But I don't know anything about being the inspiration.

Let me ask you one last question. Did it feel different for you to be singing with Bruce in a stadium like Giants Stadium, with whatever it was, 50-something-thousand people there?

Well, yeah, I mean, it does—but ultimately what was so inspiring was to go into his place of energy. I love his voice so much, and I love singing with people. And I love the songs. So it was transcendent, it really was.

Especially that first time, when it was "My Hometown," and my whole life flashed before my eyes. My childhood, all the people in my family were there, the people I've lost who are no longer in my life....

Really? That all came in that moment?

It was all wrapped up—it had something to with it. It was all part of it in a way that.... You know, you eat the wafer, *transubstantiation,* is that what it's called? It was like transubstantiation, it really was. It was like a holy experience, like a holy communion. *[Laughs]* I know what that's supposed to be about now.

BRUCE SPRINGSTEEN & THE E STREET BAND
2002-2003 TOUR
GRAND FINALE

WILLIE NILE STANDS ON IT

IT'S SEPTEMBER 20TH at Darien Lake Amusement Park outside of Buffalo, New York; I'm there, as a fan, with some family to see Bruce and the E Street band rock the house. The next thing I know I'm on stage with guitar in hand on this chilly Saturday night, and Bruce looks at me with a big smile on his face and calls out: "Are you ready?" Smiling back, I say "Oh yeah!"

In a flash, there's the crashing thunder of Bruce playing the opening chords of "Glory Days," and me jumping up in the air and landing on my feet at the same moment the full band kicks in, full throttle, totally cranked up to maximum level. My guitar is loud as hell, and we're all up there laughing away and rocking our brains out. It was unbelievable!

I didn't go there expecting to play, but simply to enjoy the show and say hello to Bruce before the show, if possible. I did get to say hello, and Bruce asked me to come up and sing on "Glory Days" during the encore. It was an honor and a real thrill, to say the least. Bruce has a huge and generous heart, and it was very kind of him to invite me to sing with him. I happen to know most of the players on stage, and they made me feel so welcome. It couldn't have been more comfortable— I was surprised how comfortable I felt up there. Twenty or 25 thousand people? Great song, great singer, great band, no sweat. Let's rock.

The sound onstage was great—it was the best sound I've ever heard on stage. The monitors were so accurate, and they are such an amazing band. They play as one, with a driving, heartfelt spirit. I play with a great band myself and know what it's like to be up there with magic happening, and it certainly was happening on this night.

There's just no describing what it's like to be up there singing and playing right next to Bruce. He digs down so deep and plays so hard and puts out so much. Everything just rang true. There was no bullshit. Great songs played with great passion for the right reasons. What more can you ask for? It was a privilege to be a part of it.

TWO WEEKS LATER I'm at the Friday night show at Shea Stadium, and I'm shocked once again to find myself on stage with this glorious band and some 60,000 revelers going crazy. I saw Bruce backstage and he asked me to come up for "Twist and Shout" with Gary U.S. Bonds. So I borrowed a guitar and was waiting behind the stage when Bruce came down after the set ended and asked me to come up for "Dancing in the Dark." Next thing I know I'm up there singing "Hey baby" answers into the center mic with Bruce. I could see some friends down in the front looking up with a shocked *"What the...!!!"* look in their eyes. It was hysterical.

It was so cold that night—at one point Clarence came over and shouted out, "You're rockin' man! You're rockin!" and went to pat me on the shoulder, and as he raised his hand in the air all of a sudden one of his gold rings goes flying off his finger. It was like slow motion. Nils and I watched as it floated through the air and landed on the grate above Bruce's right monitor. It was just hanging there, and Clarence had this look of shock on his face. So, 60,000 people notwithstanding, here we are in the middle of the song and I figured I'd better get it before it fell into the great unknown.

So I wander over towards Bruce, while he's singing, and I bend down to pick up the ring near his foot. A friend told me that Bruce looked down with a quizzical look on his face and started laughing as I gave it to Clarence, realizing what was going on. It seemed like the thing to do, so I just did it. Clarence then came over and started blowing the sax into my guitar as Nils and I were howling. There was a great feeling of spontaneity on stage. It was great fun to be a part of. If you can't have fun rockin' the planet, why bother?

AFTER THE SHOW, Bruce asked me to come back tomorrow and we'd do it all again. I was happy to come back—and then it occurred to me that I had a concert that next night with Graham Parker in Amagansett, NY, at Stephen Talkhouse... two-and-a-half hours away. If you're lucky and there's no traffic.

So I made arrangements with Bruce's people to let them know we would be driving in late; I gave them the make and license number of the car we'd be in. We had no tickets, no passes, no parking permit—no nothing. They said they would let security know we were coming so we could get through to the backstage area. Considering the length of the drive, I had my doubts we'd make it.

The promoter of the show out in Amagansett told the audience I was going to leave right after my set, as I had to get to Shea Stadium to play with Bruce. They just laughed, but he assured them it was true.

I went from the stage to the dressing room to change into some dry clothes, and then right to the waiting car. A good friend who knew the back roads and all the shortcuts drove between 80 and 85 miles an hour, and we got lucky with traffic. We got there about 20 minutes before the encores started. I can't say enough about the people who work for Bruce. They're a great bunch of professionals, and I don't think it would have happened without their help.

It was an amazing night. Bob Dylan sang "Highway 61 Revisited" with Bruce and the band. I got up and sang "Dancing in the Dark." Garland Jeffreys and Gary U.S. Bonds came up, and we sang "Quarter to Three" and "Twist and Shout" together where the Beatles had played so many years before.

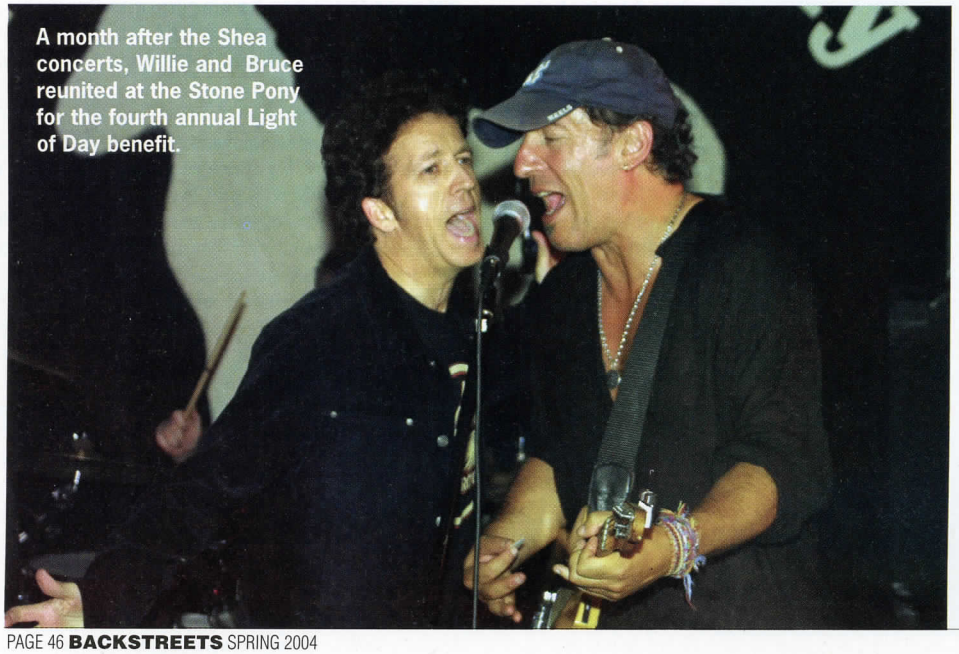
I was on mic with Steven during "Twist and Shout" and he started singing the "ooo's" like the Beatles used to. It took me a second, but all of a sudden it hit me: "Oh yeah! We're at Shea... The Beatles!... Duh!" And I started wailing away on the "ooo's" with him. Talk about pros—that Steven's a true rocker and student of history. It was dreamtime at this point.

With some 60,000 lunatics roaring out in the audience, this mighty band on stage blazing away at the top of their game behind the greatest live rock 'n' roll performer of them all, Bruce singing his heart and soul out to the farthest reaches of a New York night, I could only look up at the moon and stars and smile, grateful that a simple rocker's journey could lead me to such a magical place.

Glory days, indeed!

—Willie Nile

For more info about Nile, including a new album coming out in 2004, check out his official website at www.willienile.com.



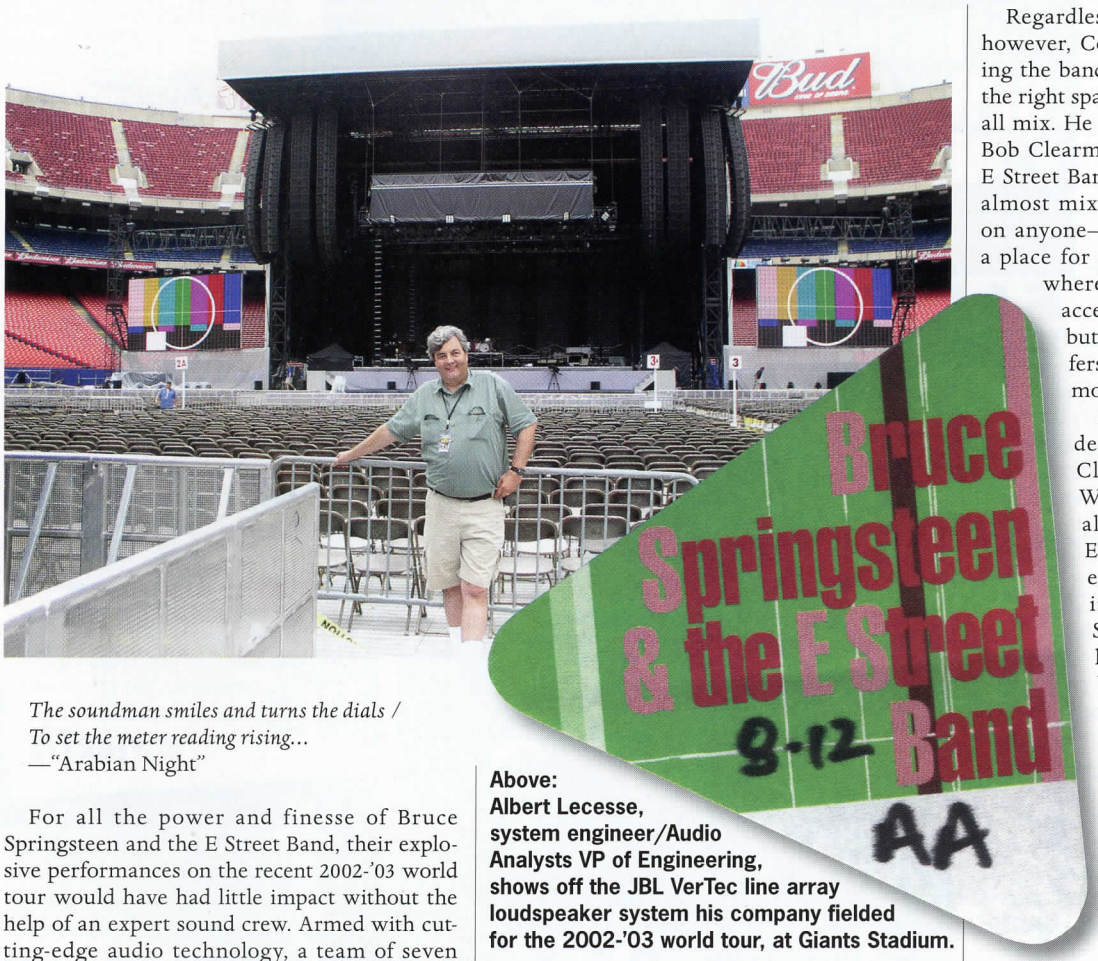
JOHN CAVANAUGH PHOTO

A month after the Shea concerts, Willie and Bruce reunited at the Stone Pony for the fourth annual Light of Day benefit.

BEHIND THE BOARD

THE RISING TOUR'S AUDIO TECHNICIANS SOUND OFF

ARI RUBIN PHOTO



Above: Albert Lecesse, system engineer/Audio Analysts VP of Engineering, shows off the JBL VerTec line array loudspeaker system his company fielded for the 2002-'03 world tour, at Giants Stadium.

The soundman smiles and turns the dials /
To set the meter reading rising...
—"Arabian Night"

For all the power and finesse of Bruce Springsteen and the E Street Band, their explosive performances on the recent 2002-'03 world tour would have had little impact without the help of an expert sound crew. Armed with cutting-edge audio technology, a team of seven audio pros were put to the test each night, challenged to provide sound that would rev up audiences and satisfy the Boss.

Among the audio crew, three engineers in particular—John Cooper, Troy Milner, and Monty Carlo—had the greatest responsibilities. Cooper was the "front-of-house" (FOH) engineer, mixing the sound that audiences heard through the PA. Meanwhile, Milner and Carlo were the "monitor" engineers, providing special custom mixes for all the band members so that they could hear themselves clearly over the roar of the crowd.

The mixing staff brought a variety of experience to the tour: stage-left monitor engineer Carlo had handled Springsteen's monitors since 1992, but FOH engineer Cooper and stage-right monitor engineer Milner were mixing the band for the first time. Regardless of their tenure at the start, each engineer was a veteran by the end of 14 months spent mixing one of rock's most unpredictable live bands. Early on in the tour, however, the group was playing it pretty close to the vest, mostly following the set list and exploring songs from *The Rising*.

"It's almost as if the live renditions of the songs are evolving on a daily basis," said Cooper during the first month of the tour. "That's what's really fun for me as a mixer—this is as live as live music gets. Another great thing is that we've married old-school rock 'n' roll to the digital world. Look at the guys onstage; they're all playing vintage guitars through tube amps, there's an old organ, it's all real. It's a fun blend when you have the true grit on the front side, and you're able to take advantage of [digital technology] to execute the show every night."

Providing that technology every step of the way was Colorado Springs, CO–based Audio Analysts, Springsteen's sound vendor since 1992, which outfitted the tour with cutting-edge audio gear, like three Yamaha PM1D digital mixing consoles and a massive JBL VerTec line array PA.

Regardless of the equipment's capabilities, however, Cooper modestly claimed that mixing the band was largely a question of finding the right space for each instrument in the overall mix. He explained, "To paraphrase a quote Bob Clearmountain once gave, if you get the E Street Band and Bruce placed properly, they almost mix themselves. No one really steps on anyone—the music is arranged so there's a place for everything, and once you locate where that place is, yeah, you have to accent the solos and things like that, but I don't think anything really suffers in order to make something else more evident."

Behind one of the two monitor desks, Milner mixed for Clarence Clemons, Garry Tallent, and Max Weinberg. These bandmembers all heard themselves via Westone ES2 earbuds (high-end iPod-like earphones custom molded to fit into the ear canal) connected to Sennheiser personal monitor wireless systems, though Weinberg's buds were supplemented by subwoofer loudspeakers for his kick drum. Milner liked the Westones, noting, "The guys don't get ear fatigue; we do almost three hours every show, and sometimes wearing a personal monitor wears you down after a while, but these are great." Nils Lofgren also received a Milner mix via Audio Analysts AA 1x12" wedges (floor loudspeakers shaped like a wedge of cheese).

Most of Milner's charges got a basic band mix with themselves emphasized, while Weinberg's mix was mostly drums with Springsteen's vocal and instruments. Across the stage, Monty Carlo mixed Crown-powered wedges for Springsteen, Steven Van Zandt, Patti Scialfa, and Soozie Tyrell, while providing a personal monitor mix for Roy Bittan and a submix for Danny Federici, who mixed his Westones himself.

A few months into the tour, however, one notable show found the band working with borrowed wedges, as the band's dramatic, rain-soaked performance of "The Rising," broadcast from outside New York City's Rose Center for Earth and Space, kicked off the 2002 *MTV Video Music Awards*.

Cooper recalled, "The day of the show, you could tell it was going to rain, but it kind of held off, just misting. At 7:30 PM, though, it started to lightly rain, and there was no top over the stage at all because they wanted an open look with the planetarium behind as a background. The band came on at 7:50, ten minutes before the show, and did a run-through of the song

BY CLIVE YOUNG

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Thrill Hill Productions '02

I. PATTI SCIALFA SPRINGSTEEN DRESSING ROOM:

Raw Oats
One (1) skim milk / 1 qt size
Fresh fruit basket to include bananas, seedless white grapes, green apples, pears NOT IN ROOM
Six (6) assorted juices / 10 oz. size to include cranberry, apple, orange juice
Three (3) Green Gatorade / 1 qt. size
Four (4) Evian GLASS BOTTLES ONLY (1 LITER SIZE)
Two (2) room temp / Two (2) ice down
Two (2) Cranberry Juice / 1 qt size
Six (6) cans Coca-Cola
Six (6) cans diet Coca-Cola
One (1) bottle Rose's Lime Juice
Two (2) quarts Soy Milk (WestSoy Nonfat Plain)
Tea to include Regular, Green Tea, Chamomile, English Breakfast & Gi
One (1) quart Iced Black Tea
One (1) quart Iced Coffee
Sugar, Fresh Lemon, Honey, Equal
Electric Kettle and coffee setup
Two (2) large plastic iced coffee drink cups
One (1) jar martini olives
One (1) chopping board/ knife
Four (4) limes
Linen napkins
Six (6) coffee mugs with teaspoons
Four (4) soup bowls
Four (4) soup spoons
Six (6) wine glasses
Six (6) water glasses
One (1) wine opener
Solo Red cups
Hot cups
Four (4) magazines – include Vogue, Cosmo, People, Elle
Fresh clean ice suitable for drinking & placed in proper ice bucket

All tables must have clean white linen tablecloths

J. CLARENCE CLEMONS DRESSING ROOM:

Six (6) Bottles of Green Gatorade / 20 oz. size
Six (6) cans of Coca-Cola
Six (6) cans of diet Coca-Cola
Eight (8) bottles of Poland Spring water / liter size
Fiji big bottles
Six (6) red wine glasses
One (1) wine opener
Fresh clean ice suitable for drinking & placed in proper ice bucket

One (1) box of Carr's water biscuits
One (1) small tin Beluga cavier

TO BE BOXED AND PLACED IN DRESSING ROOM AT 9:45 PM
One (1) Whole Fresh Roasted Chicken

REAR TRUSS SPOTS (3 UNITS)

FRAME	COLOR	DESCRIPTION
1	G104	BROADWAY ROSE
2	G320	PEACH
3	G130	ROSE
4	G166	PALE RED
5	G847	CITY BLUE
6	G990	DK LAVENDER

BRUCE

Visual Terrain, Inc.
BRUCE SPRINGSTEEN 2002
THE RISING
LIGHTING DESIGNER: JEFF RAVITZ
FOLLOW SPOT SCHEMATIC

CLARENCE NILS BRUCE STEVEN GARY PATTI

ACCORDION (8) PEDAL STEEL (8) DRUMS BASS GARY (3) FIDDLE SOOZIE (7) KEYS

(9) SAX CLARENCE (5) (9) S/R GTR NILS (6) (10) BRUCE (4) (11) S/L GTR STEVEN (1) (11) PATTI (2)

GUITAR CLARENCE SAX BRUCE BASS PATTI GUITAR STEVEN S/L GUITAR

FRONT TRUSS SPOTS (6 UNITS)
FRONT & BACK HOUSE SPOTS (3 UNITS)

FRAME	COLOR	DESCRIPTION
1	G105X	3/4 ANTIQUE ROSE
		3/4 CTO+ 1/2 MINUS GREEN
		MIDDLE ROSE
		SCARLET
		DOUBLE CTB
		ID LAVENDER

BRUCE

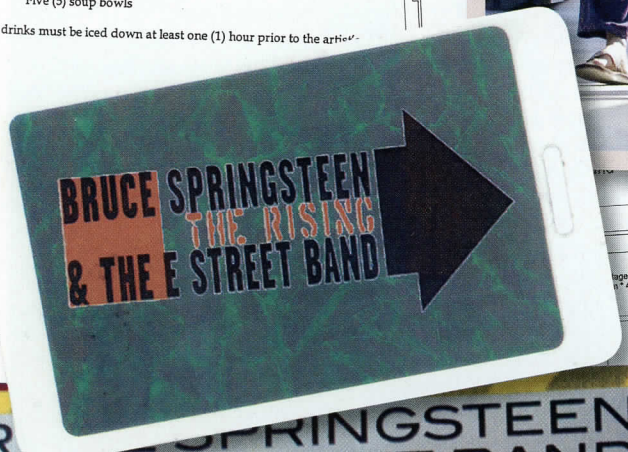
Thrill Hill Productions '02

H. BRUCE SPRINGSTEEN DRESSING ROOM:
Raw oats
Four (4) cinnamon raisin bagels
Fresh fruit basket to include bananas, strawberries & blue berries
Whey powder – BioChem
Chocolate Spiru-tein
One (1) blender
Six (6) Stonyfield yogurt nonfat assorted flavors, including plain and vanilla (NO LEM
Pitcher of iced green tea
West Soy Plain Nonfat Soy milk (Westbrae Natural)
Four (4) Poland Spring (1. LITER SIZE)
Emergen-C Lemon-Lime or Tangerine
Six (6) cans Canada Dry Ginger Ale
Six (6) cans Caffeine Free Coca-Cola
Tea selection – green tea /herbal/ Throat Coat
Stevia, one (1) cup of freshly squeezed lemon juice, Honey
Six (6) coffee mugs / teaspoons
Red Solo cups
One (1) coffee urn filled with clean boiling water
Fresh clean ice suitable for drinking & placed in proper ice bucket

Children's/Family Food - To be cooked and available upon request
One (1) bag of frozen chicken fingers
One (1) bag of frozen tater tots
One (1) grilled chicken breast
One (1) frozen DiGorno cheese pizza
Ketchup, French's mustard, salt & pepper

One (1) round table suitable for 5 people and set with the following:
Clean white linen tablecloth
Five (5) clean white linen napkins
Five (5) china plates
Five (5) complete sets of silverware (each place setting must have t
one soup spoon, one teaspoon
Five (5) soup bowls

All drinks must be iced down at least one (1) hour prior to the arri



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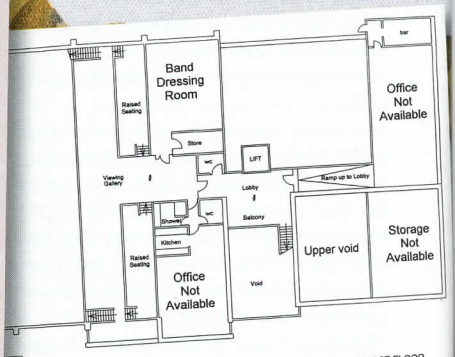
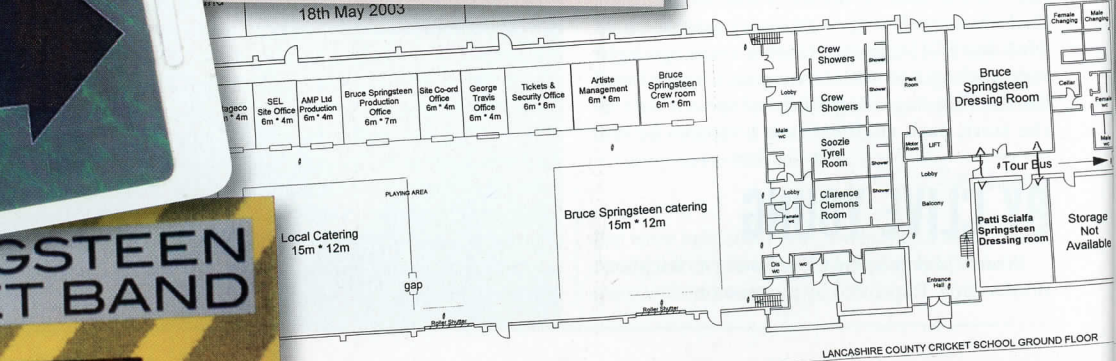


18th May 2003



STAGE

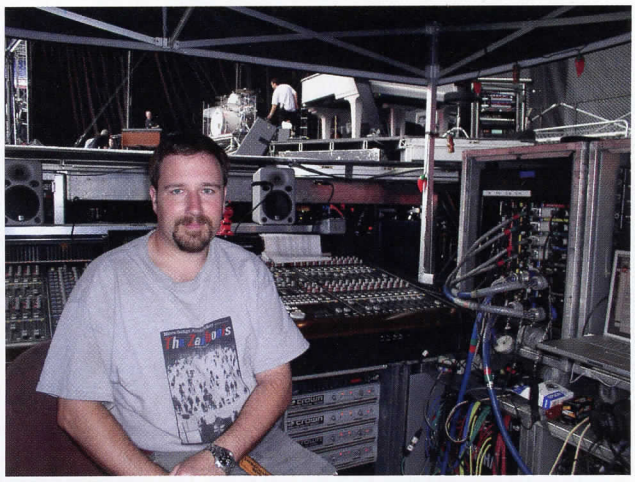
ARI RUBIN PHOTOS

we were going to use for air. It went pretty miserably, just because of technical stuff—we had wet microphones everywhere. We couldn't use that version as a backup, so we had to go truly live. We switched to mostly dynamic mics, went on the air, and it came off perfectly.

"I'm not one who notices video and lighting stuff much, but the visual presentation of this was spectacular. I was talking with some of the guys that day, saying 'Everybody's going to shoot us if this doesn't come off.' Someone said, 'Yeah, but if it does, everybody's going to look back at it like the *U2 at Red Rocks* video and say, "Man, that was incredible!"' Fortunately, that's how it ended up. The rain was falling, but Bruce had so much fun that he played another 45 minutes after the song was done—another nine or ten songs, in the rain! We were draining water from the wedges, because it was *that* wet. It was a lot of fun, though—a little tedious at times with the weather, taking microphones out and that kind of thing, but we had a great time."

A full ten months later, Springsteen and the E Street Band returned to the area to play what were arguably the biggest concerts of their—or anyone else's—careers. The group took up residence in Giants Stadium, where more seats meant more PA and gear, but that was the only worry for the crew this time. Unexpected departures from the set list were now a matter of routine, and while many critics remarked that the band was at its musical peak for the tour, the same could also be said of the audio crew.

"Everything changes," said Carlo, speaking nearly 12 months to the day from the tour's first rehearsal shows in Asbury Park. "The way they play the new album's songs live has evolved over the course of the year. Everything has a new twist to it, and that keeps it interesting. Also, I've become really good at reading lips. When Bruce calls out a song, I can look at my list of 112 songs and quickly call up the right cue settings on my console." If the production had grown in scale, the band's monitor needs hadn't. "There's nothing fancy or difficult going on," Carlo said of the massive New Jersey shows. "They've been playing rock 'n' roll for 30 years, and I don't think things have changed much for them since the bar-band days!"



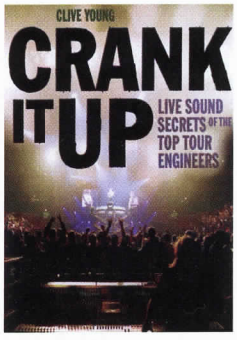
From top: Monty Carlo, Springsteen's monitor engineer since 1992, worked stage-left; Troy Milner, stage-right monitor engineer; John Cooper, front-of-house engineer, seated with the Yamaha PM1D digital console he mixed on every night.

Above the stage, the massive PA ensured that everything came through clearly—and why wouldn't it? The PA was the largest line array rig ever constructed, utilizing 120 JBL VerTec VT4889 speakers and 56 VT4880 subwoofers configured in alternating rows. Albert Lecesse, Audio Analysts' Vice President of Engineering and system engineer for the tour explained, "No one has ever hung VerTecs 20 deep before, but that's what we needed. The outdoor stadiums are larger, the distances are obviously greater, and you have to make sure everyone in every seat in the house can understand all the words and get a good sense of the music."

If more PA was used to fill the stadium, it was only to match the band's output, as their performances grew more epic by the day. "Overall, it's a more powerful show in the stadiums," Cooper confirmed. "It was extremely powerful in the arenas, but Bruce and the band feed so much off of the crowd, that with the bigger audience, there's just more energy. We experienced a wonderful response in Europe over the last eight weeks when we did stadiums over there, as well. The stadium shows over there, in my estimation, were actually a little better because the crowd's a lot more into it. Don't get me wrong, the crowds over here are into it—and if you saw last night's crowd, you would think that there's no way to top *that*, but go to Italy or Spain and check out the crowd response there. It's not unusual for them to be singing the songs before the guy hits the stage! The European crowds are a lot of fun."

While the Giants Stadium shows were surely the apex of the 14-month journey, the end of the tour was in sight, and Cooper, no longer the new face behind the house desk, was beginning to put it all into perspective: "This is a band that's been together for 30 years, making quality records and real music; to come in as the new guy and be as accepted as I was, and to be one of the critical members of the team, has been very gratifying. It's a great honor for me. And this sound crew, they're some of the best guys I've ever had the pleasure of working with. The guys out here work their butts off, making my job easy. It's a fantastic group of people, the music is unequaled, and this tour has really been the best musical experience of my life."

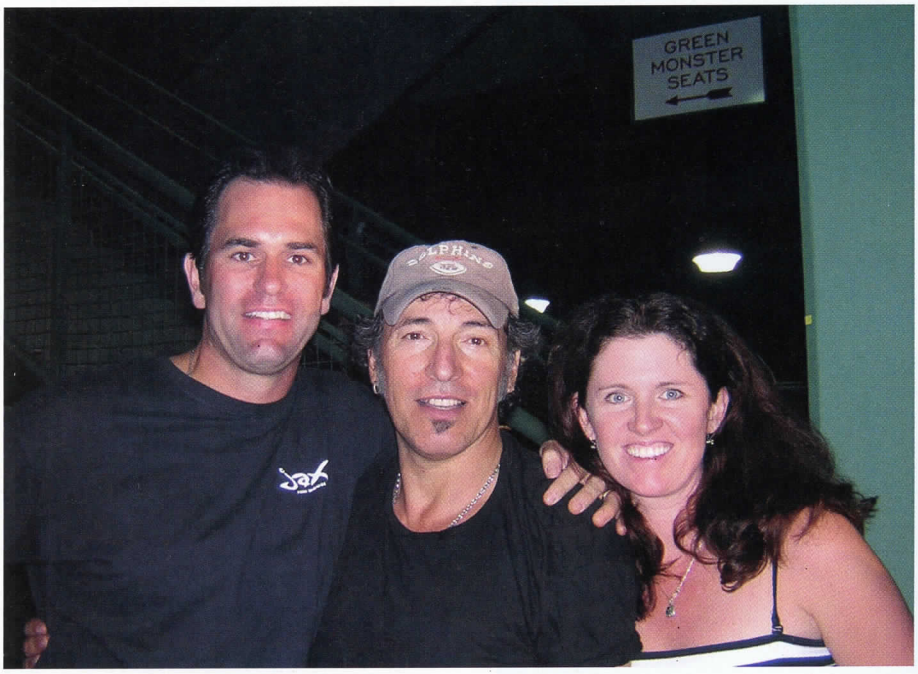
Senior editor at Pro Sound News, *Clive Young is the author of* Crank It Up *(Backbeat Books, 2004). In* Crank It Up, *more than 70 of the world's preeminent concert engineers give the inside scoop, speaking while they're on the road with Aerosmith, Kiss, Cheap Trick, Elton John, Billy Joel, Fleetwood Mac, Paul McCartney, The Rolling Stones, Rush, Bruce Springsteen & the E Street Band, U2, The Dixie Chicks, Tim McGraw & the Dancehall Doctors, Blondie, Destiny's Child & Beyonce Knowles, Neil Finn, The Go-Go's, Goo Goo Dolls, Lenny Kravitz, Madonna, Barry Manilow, Usher, Tony Bennett, Norah Jones, Sade, Creed, Disturbed, Garbage, Kid Rock, O.A.R., Oasis, Red Hot Chili Peppers, Sex Pistols, Tool and Rob Zombie.* Crank It Up *is available at book and musical instrument stores everywhere, as well as CliveCo.Com and BackbeatBooks.com.*

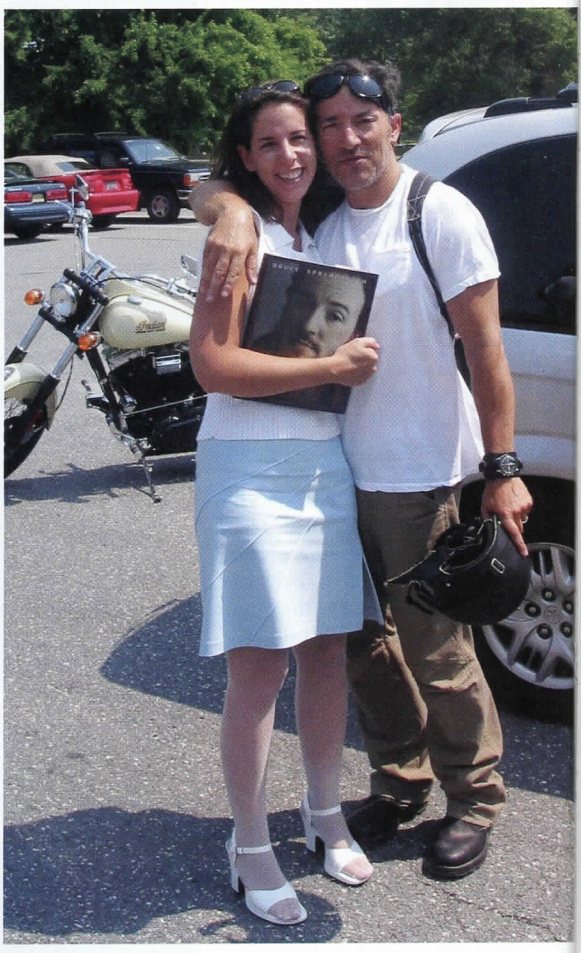


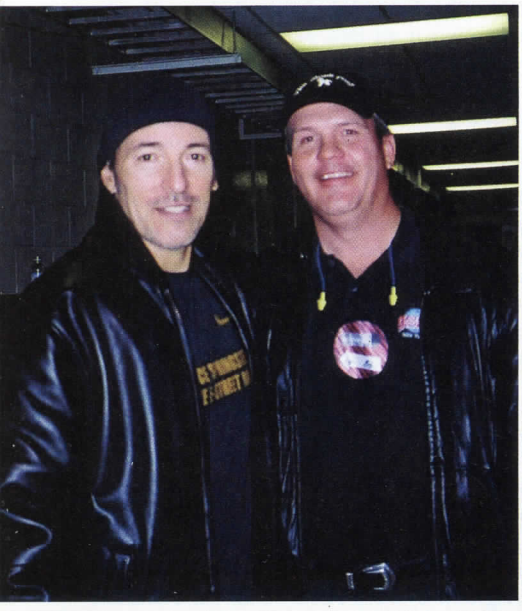
MARGARET KAY PHOTOGRAPHY/WWW.MARGARETKAYPHOTO.COM

CLOSE ENCOUNTERS OF THE BOSS KIND

BRUCE SPRINGSTEEN & THE E STREET BAND
2002-2003 TOUR
GRAND FINALE

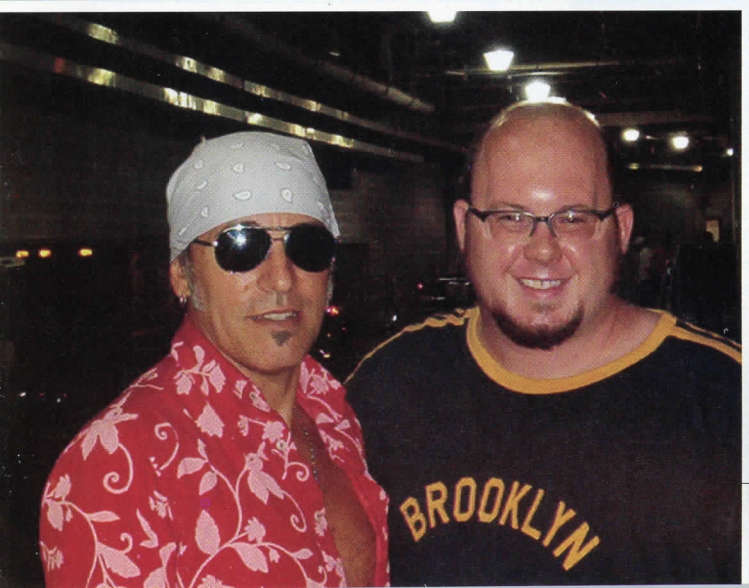


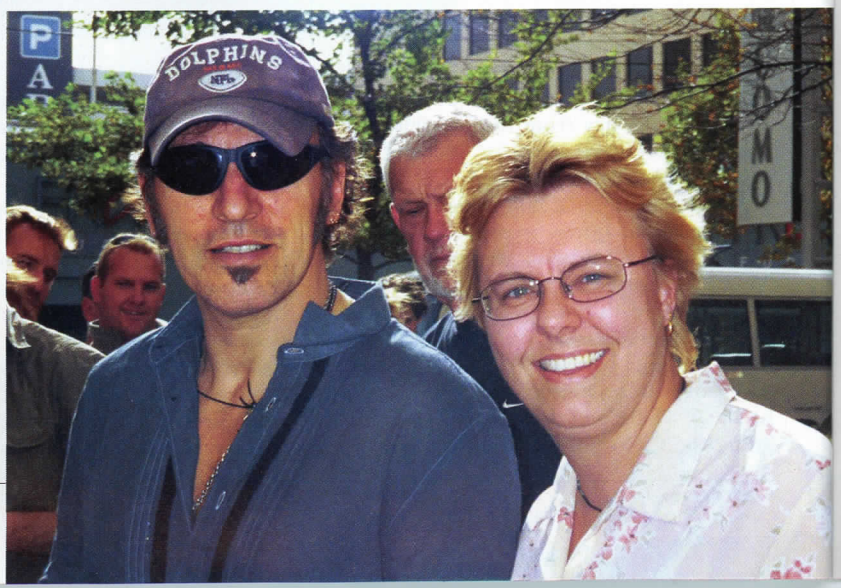




This page *(clockwise from top left):* A monster meeting at Fenway; Claudia DeCarlo (and the Boss' bike) at the Ft. Monmouth rehearsals in July 2002; Kylie Burns in Melbourne; Eric Maloney in Chicago, where Springsteen rocks the Little Steven look; Danny Eitner recognizes Bruce thanks to his T-shirt in Greensboro; Lisa Siwek keeps it together before the soundcheck in Duluth.

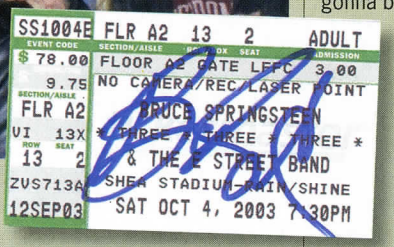
Opposite page, bottom *(L-R):* Christine Corson at Shea; and the only photo here not from the *Rising* tour, but appropriate enough to include: Connecticut firefighters Lt. Dan Albani, Kyle Krupa, and Lt. Helene Lynch, at the 5/8/00 Hartford show.





AFTER THE LAST DANCE

DEBBIE HIRSCHFIELD PHOTO


SS1004E FLR A2 13 2 ADULT
$ 78.00 FLOOR A2 GATE LEFT 3.00
9.75 NO CAMERA/REC/LASER POINT
FLR A2 BRUCE SPRINGSTEEN
13 2 & THE E STREET BAND
ZVS713A SHEA STADIUM-RAIN/SHINE
12SEP03 SAT OCT 4, 2003 7:30PM

IT WAS JUST ONE of those nights. The kind of night when the rain stops falling minutes before showtime, when the hot dog vendor gives you a hot dog with a bun that isn't hard as a rock. But for us, a group of friends from the road from the last four-and-a-half years, the night of October 4 (and the early morning hours of October 5) will go down as one of the most memorable of our lives.

Following the tour-closing show at Shea Stadium, we headed towards Tribeca to talk, laugh, drink, and eat together before heading back to our normal lives and routines. Don't know when this chance might come again.

The kitchen in our destination had closed 30 minutes before we arrived. We found a place down a block or two with a kitchen still open, though, and instead of bringing the food back, we decided to stay. We settled down into the couches, ordered greasy pizza, burgers, and beer. And then in came the one they call The Mayor:

"Now, everybody remain calm and don't rush out, but Bruce's post-tour party is two doors down."

Of course, within two minutes, all but a few stragglers were outside on the sidewalk. Sure enough, within ten minutes, there's Roy Bittan leaving Montrachet, the swanky French restaurant two doors from where we were.

What are the odds, really? A group of hardcore Springsteen fans, with upwards of 1,500 shows between them, having their tour-ending party just two doors (not blocks, doors!) down from where Bruce and the band were holding their tour-ending party. Talk about serendipity and synchronicity (and yes, Sting was there, too).

Veterans of similar situations near performer entrances and hotel lobbies, we organize ourselves, using a line in the sidewalk as an imaginary crowd control barrier. A pact was made: No one will approach Bruce, no one will ask for an autograph. Simply wave and thank him for the tour. So we were more than ready when security came over and told us that if Bruce wants to come over, he will, but no one is to rush him.

More E Streeters walk out, each one receiving cheers of thanks for the wonderful tour: Nils, Garry, Steven, and Max, who walks over to the group and graciously chats with us for several minutes. Mr. and Mrs. Sting leave the party, and Sting signs for a couple of Sting fans—according to whom, "The Stinger always comes through." The host must be getting ready to leave.

Bruce's face appears in the restaurant window, and he walks out into the street. We give a restrained but enthusiastic cheer, and before we know it, Bruce is walking over to us. He starts at one end of the line (hey, lines do work), with a couple of autograph collectors not part of our group, and makes his way down. Since we hadn't forseen such an encounter, very few people had anything more than ticket stubs; one person had the special Long Island Railroad schedule for him to sign. He's obviously tired, maybe even feeling the effects of some tequila shots, but he's talking to us, signing for us, basically being the nice guy he's known to be with fans.

Being hardcore fans, we brought up the upcoming *Essential Bruce Springsteen* release, and Bruce himself mentioned the third disc, and, of course, our ears perked up as that's the only part of the release we're really excited about. "So, what's gonna be on it?"

"You know, stuff we've done live but never recorded.... 'Trapped' is gonna be on there, 'Code of Silence' will be on there, 'Another Thin Line.'..."

"'County Fair'?"

"Yeah, 'County Fair' will be on there."

There was probably more applause from our group on that sidewalk upon hearing that than from the general admission pit when Bruce started "Bobby Jean" at the show that night! Not only was "County Fair" going to be officially released, but we were getting confirmation directly from Bruce himself! Obviously, things changed as "Another Thin Line" didn't make the cut.

Unfortunately, my plea for "Protection" went unheard.

Someone still had their wits about them and asked Bruce for a picture, and with so many people there, Bruce asked with a bit of uncertainty, "How are we gonna do this?" But within seconds, our entire group, except for two people with cameras, gathered around Bruce, and a couple of pictures were quickly snapped, our smiles as wide as our faces, belying the late hour. Bruce, however, looked very much like he was leaving a party at 4:15am.

We knew that Bruce had to go, so after the picture we moved away from him to allow him to get into his waiting car. However, two women at the end of the line ended their tour perfectly, as they asked for—and received—hugs from Bruce, also getting a nice little kiss in the process. They could have floated home.

And then he was gone, but there wasn't a happier or more surprised group of people in all of New York City, maybe even the entire tri-state area, at that hour, or any other hour. There were smiles, tears of joy, indescribable shock. Something that surreal couldn't have just happened, could it?

It was just one of those nights.

—*Flynn McLean*

BACKSTREETS STAFF PICKS

STRONGEST SHOWS / ARENA LEG
1. Philadelphia, PA, 10/6/02
2. Columbia, SC, 12/9/02
3. Atlantic City, NJ, 3/7/03
4. Rochester, NY, 3/11/03
5. Orlando, FL, 11/21/02

STRONGEST SHOWS / STADIUM LEG
1. Flushing, NY, 10/3/03
2. Philadelphia, PA, 8/11/03
3. Boston, MA, 9/7/03
4. E. Hartford, CT, 9/16/03
5. Buffalo, NY, 9/20/03

WEAKEST SHOWS
1. E. Rutherford, NJ, 8/7/02
2. E. Rutherford, NJ, 8/28/03
3. Edmonton, AB, 4/14/03
4. E. Rutherford, NJ, 7/26/03
5. New York, NY, 8/12/02

BEST RUNS
Thanks to the barnstorming schedule, there were few real stands on the Rising *tour (we consider a stand more than two nights—sorry, Fenway, you'da been a contendah). So we decided to highlight a few series of shows instead: runs of three nights or more that brought concentrated pockets of greatness, whether you were refilling your gas tank or reboarding the 7 train.*

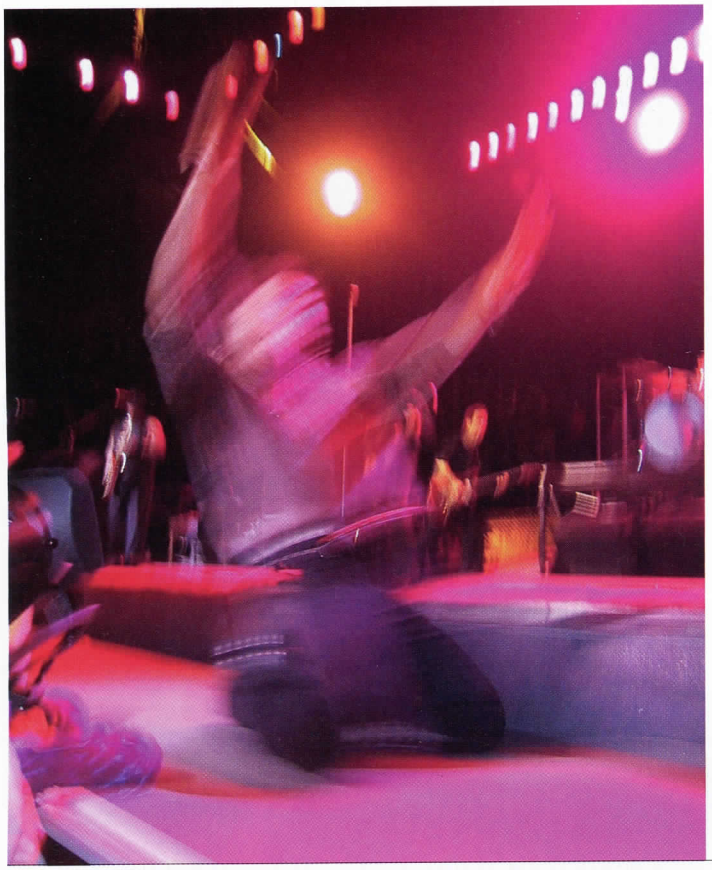
1. Florida '02 – November 21-24
Eight tour debuts in three nights, special guests out the wazoo, a surprise "Twist & Shout" closer... Shea Stadium? Nope: the previous year's South Florida run of Orlando, Miami, and Tampa brought a slew of material from back when they still called him "Miami" Steve, and it blew the *Rising* tour wide open.

2. East Coast '03 – March 4-11
A mind-boggling week of music—in Jacksonville, Richmond, Atlantic City, Providence, and Rochester—in smaller venues that, after the stadium leg, seem positively quaint. And if you want to throw in Austin (March 2), we won't stop you.

3. Philadelphia '03 - August 8-11
The gargantuan Giants Stadium run was just too spotty to make this list. But sandwiched between those ten nights was this three-show stand to break in the Linc: howling at the moon, rockin' Ed Sciaky one last time, and building to the 8/11 stunner. Further proof, as if any was needed, that Philly is tougher than the rest.

4. Shea '03 – October 1-4
The *Rising* tour may have been winding down, but its trajectory kept going up—and not just because of the cherry-on-top guest spot by Bob Dylan. Bruce honestly seemed like he was just getting started: reworking the set, revisiting the depths of his catalog (12 tour premieres!), and recrafting a strong political statement. The closing-night show may have blown a few gaskets by the end, but only because Springsteen drove it so hard.

5. Northeast '02 – October 4-7
Before taking matters overseas, Bruce and the band wrapped up the first U.S. leg with a trifecta in longtime fan strongholds (Boston, Phllly and Buffalo), coming at the nation live from New York on *Saturday Night* along the way. Solo piano on this run alone: "For You," "You're Missing," "Streets of Philly," "Incident," and "Lost in the Flood."


BRIAN O'REILLY PHOTO

SPRINGSTEEN'S TOP 5 PHYSICAL FEATS OF STRENGTH & SKILL
1. The micstand move
2. The kneeslide
3. Surviving a collision with Clarence (4/18/03)
4. The 360° guitar-sling
5. A gash on the arm, and the show goes on (11/16/02)

TOP FIVE RAINY NIGHTS
1. Milan, 6/28/02
2. Giants Stadium, 7/21/03
3. Paris, 5/24/03
4. Giants Stadium, 7/18/03
5. Rose Center, NYC, 8/29/02

Honorable mention to Auckland, NZ, 3/28/03, and the tour debut of "Who'll Stop the Rain"

TOP FIVE POLITICAL STATEMENTS
1. Stadium "P.S.A." Speech
2. "Souls of the Departed," WMD Mix
3. Civil Liberties Speech
4. "War" in Austin/Australia
5. "American Skin" in Cincinnati

BEST VENUES
1. Fenway Park, Boston, MA
2. Boardwalk Hall, Atlantic City, NJ
3. Darien Lake, PAC, Buffalo, NY
4. Conseco Fieldhouse, Indnpls, IN
5. USC Arena, Columbia, SC

WORST VENUES
Football Stadiums

TOP FIVE STANDARDS
1. Lonesome Day
2. The Rising
3. Born in the U.S.A. (electric)
4. Dancing in the Dark
5. She's the One

TOP SIX RARITIES
Because we just couldn't agree on five.
1. Racing in the Street
2. Saint in the City
3. Johnny 99
4. Roulette
5. Living Proof
6. Tunnel of Love

TOP FIVE ONE-OFFS
1. I Wish I Were Blind
2. County Fair
3. Back in Your Arms
4. Tell Me Why
5. New York City Serenade

TOP FIVE REARRANGEMENTS
1. Johnny 99
2. Dancing in the Dark
3. You're Missing (*SNL* solo piano)
4. Growin' Up (Austin acoustic)
5. She's the One

GREAT FIRST IMPRESSIONS
Songs that sounded great the first few times... then had us checking our watches.
1. Mary's Place
2. Land of Hope and Dreams
3. Waitin' on a Sunny Day
4. Ramrod
5. You're Missing

TOP FIVE CANDIDATES FOR RETIREMENT
1. Bobby Jean
2. Thunder Road
3. Mary's Place
4. Glory Days
5. My Hometown

TOP FIVE "WISH LIST" SONGS
1. The Price You Pay
2. Real World
3. Stolen Car
4. Open All Night
5. I Wanna Be With You

TEN TURNING POINTS
8/18/02, Vegas: "Viva Las Vegas" is the first real change in the tour's setlist—the second-biggest sigh of relief of the tour (and a forerunner

ROCKIN' ALL OVER THE WORLD

Since our picks were pretty North America-centric by necessity—few of our staff made it overseas for this tour—never let it be said we're against coalition-building. We asked our friends at fellow Bruce magazines in Europe to pitch in and offer their views from the other side of the pond.

EDITOR	Salvador Trepat	Vito Gianfrate	Tiemen van der Laan	Joan Colet	Steven Jump
MAGAZINE	*Point Blank*	*The River*	*Roulette*	*The Stone Pony*	*The Ties That Bind* (Badlands)
COUNTRY	Spain	Italy	The Netherlands	Spain	UK
TOP FIVE STANDARDS	Lonesome Day The Ties That Bind Worlds Apart Night She's the One	The Rising From Small Things Johnny 99 I'm Goin' Down The Ties That Bind	You're Missing Countin' on a Miracle My City of Ruins Ramrod Dancing in the Dark	Land of Hope and Dreams My City of Ruins Waitin' on a Sunny Day Empty Sky Ramrod	Into The Fire Waitin' on a Sunny Day My City of Ruins Land of Hope and Dreams Empty Sky
TOP FIVE RARITIES	NYC Serenade Souls of the Departed Kitty's Back Incident (full band) Living Proof	NYC Serenade Sandy Stolen Car Incident Lost in the Flood	The Fuse Incident Sandy Twist and Shout Follow That Dream	NYC Serenade Incident Kitty's Back Rosalita Something in the Night	Human Touch Highway 61 Revisited American Skin Roulette Souls of the Deaprted
WISHLIST	Higher and Higher	Restless Nights	Wreck on the Highway	Drive All Night Stolen Car	Local Hero
TO RETIRE	Thunder Road Badlands Out in the Street	Bobby Jean	Born in the U.S.A. (electric version)	(none)	Mary's Place Thunder Road Dancing in the Dark
STRONGEST SHOWS (NON U.S.)	Barcelona, 10/16/02 Gothenburg, 6/22/03 Milan, 6/28/03 Bologna, 10/18/02 Berlin, 10/20/02	Bologna, 10/18/02 Florence, 6/8/03 Milan, 6/28/03 Brussels, 5/12/03 Rotterdam, 5/8/03	Gothenburg, 6/21/03 Milan, 6/28/03 Paris, 5/24/03 Manchester, 5/29/03 Rotterdam, 5/8/03	Barcelona, 10/16/02 Florence, 6/8/03 Milan, 6/28/03 Madrid, 5/19/03 Gijon, 5/15/03	Barcelona, 10/16/02 Milan, 6/28/03 Gothenburg, 6/22/03
WEAKEST	Madrid, 5/19/03	Gelsenkirchen, 5/22/03	London, 5/26/03	(none)	London, 5/26/03
BEST VENUE (NON U.S.)	Palau Sant Jordi, Barcelona	Ullevi Stadium, Gothenburg	Old Trafford Cricket Ground, Manchester	San Siro, Milano	Olympic Stadium, Barcelona
CONTACT INFO	Apartado 38 08970 Sant Joan Despi Barcelona, SPAIN *www.pointblankmag.com*	Via W. A. Mozart, 2 24036 Ponte S. Pietro (BG) - ITALY	Blekerssingel 42 3816 VZ Amersfoort THE NETHERLANDS *www.brucespringsteen.nl*	P.O. Box 61 08730 Els Monjos Barcelona, SPAIN *www.ofitecnica.net/stonepony*	11 St Georges Place Cheltenham, GL50 3LA ENGLAND *www.badlands.co.uk*

of local specials like "Kansas City," "Get Out of Denver," and "Dirty Water").

8/21/02, Tacoma: The encore is revitalized with the first appearance of "Dancing in the Dark."

8/29/02, New York: Bruce and the band—and the crew—prove to themselves they can work while the rain is fallin' down. Hello, stadium tour.

9/22/02, Denver: Springsteen celebrates his birthday by revamping the set—the biggest sigh of relief of the tour.

11/21/02, Orlando: "Countin' on a Miracle" drops out for the first time, "Human Touch" reunites '92 material with the power of the E Street Band, and "Detroit Medley" finds spontaneity alive and well.

3/2/03 Austin: While Bruce gave his "civil liberties" speech regularly in 2002, it was "War" bursting out of the gate in Austin (it would also appear at four of five Down Under) that suggests 2003 would be a tough year for anyone who likes their artists to "shut up and sing."

3/22/03, Sydney: "Rosalita" has its tour debut Down Under, and for the first time in 15 years, it's not just for New Jersey anymore.

5/6/03, Rotterdam: The stadium shows begin, and "Incident" is the last solo-piano slot for the next four-and-a-half months.

7/15/03, E. Rutherford: The P.S.A. brings focus (and a little controversy) to the U.S. summer leg.

8/11/03, Philly: "Pretty Flamingo" shows us that Anything Can Happen. And for much of the rest of the tour, it does.

CHEERS

To the E Street Band, always ready for anything. To Soozie Tyrell, for "Jungleland" alone, but also for changing the sonic shape of the band while fitting in seamlessly. To Thrill Hill Productions, for sound, video, load-in/load-out, and overall production, making for a better stadium experience than anyone thought possible (the *Boss in Bosstown* Fenway Park special reveals a pretty remarkable feat of engineering, especially considering the barnstorming schedule of 2002—and they did it night after night after night). To all the fans who worked to bring organization to the GA lines.

JEERS

To Thrill Hill, for not establishing a GA entry system in advance—and then tampering with the fan-run system without warning.

BEST ARENA VENUE COOPERATION FOR GA LINES

U.S. Bank Arena, Cincinnati*
Thomas & Mack Center, Las Vegas
Rupp Arena, Lexington
Compaq Center, San Jose
United Center, Chicago
**First festival seating in Cincy since the Who tragedy in '79*

WORST ARENA VENUE COOPERATION FOR GA LINES

Madison Square Garden, New York
The Palace, Auburn Hills
TD Waterhouse, Orlando
Gwinnett Center, Duluth
Conseco Fieldhouse, Indianapolis

BEST BOOTLEG AUDIO

1. **10/27/02,** London (Crystal Cat's *London Night)*
2. **6/22/03,** Gothenberg (Crystal Cat's *Midsummer Night Two)*
3. **10/24/02,** Stockholm (Piggham's *Stockholm Rising* or Crystal Cat's *Stockholm Night)*
4. **3/7/03,** Atlantic City, NJ (Crystal Cat's *Atlantic City Night)*
5. **11/24/02,** Tampa, FL (Prodigal Son remaster of the ALD)
6. **10/4/03,** Flushing, NY (Juan Samuez version)
7. **3/20/03,** Melbourne, AUS
8. **8/21/02,** Tacoma, WA (Crystal Cat's *Tacoma Night)*
9. **12/9/02,** Columbia, SC
10. **9/18/03,** Hartford, CT (Bakerstuff version)
11. **8/11/03,** Philadelphia, PA
12. **10/6/02,** Philadelphia, PA (Mr. T version)
13. **12/13/02,** Albany, NY
14. **9/7/03,** Boston, MA
15. **9/25/03,** Denver, CO

BEST BOOTLEG DEVELOPMENT

DVD Burning. *Props to CTC's 9/13/03 DVD set, "3." We have seen the future.*

TOP FIVE REASONS TO KEEP SOOZIE IN THE BAND

1. Jungleland
2. The Rising
3. Waitin' on a Sunny Day
4. Working on the Highway
5. Darlington County

—Suzannah Evans

TOP FIVE MUSICAL MOMENTS

1. Bruce on his knees at the end of "Mary's Place," fiercely repeating "Meet me... Meet me... Meet me..."
2. "The Rising"/"Lonesome Day" transition
3. "Seven Nights to Rock" premiere under Paris' rain
4. "Jersey Girl" on Giants Stadium's last night
5. "The Promised Land," anyday, anywhere, anytime!

—Clement Schvartz

TOP FIVE SONGS BRUCE SHOULD HAVE PLAYED BUT DIDN'T

1. The Price You Pay
2. Stolen Car
3. Seeds
4. Wreck on the Highway
5. Walk Like a Man

—Prakash Gandhi

TOP FIVE PHILLY FIRSTS

1. Pretty Flamingo
2. From Small Things
3. I'm Goin' Down
4. Kitty's Back
5. I'm a Rocker

—Bruce Blane

TOP 5 MOST ANNOYING THINGS ABOUT THE RISING TOUR:

1. Bruce's political preaching
2. Overreaction to Bob Dylan appearance
3. "Empty Sky" without the E Street Band
4. Had to be in NY or Philly for super-rarities
5. It's over

—Matt Ditchey

TOP FIVE SONGS I NEVER EXPECTED TO HEAR BRUCE & THE BAND PLAY LIVE

1. Cynthia
2. I Wish I Were Blind
3. Pretty Flamingo
4. Across the Border
5. I Walk the Line

Honorable Mention: Beer Barrel Polka

—Linda Herbkersman

TOP FIVE COVERS

1. Tell Me Why
2. My Ride's Here
3. I Walk the Line
4. I Fought the Law
5. Gloria

—Maria Macaluso

TOP 5 REQUESTS GRANTED

1. I'm Goin' Down (Philadelphia, 8/11/03)
2. Fire (Rochester, 3/11/03)
3. 4th of July, Asbury Park (Sandy) (Brussels, 5/12/03)
4. Kitty's Back (Denver, 9/25/03)
5. I'm a Rocker (Cincinnati, 11/12/02)

—Glenn Radecki

TOP FIVE LOCALLY THEMED SONGS TO OPEN A SHOW

1. Atlantic City (Atlantic City)
2. Tunnel of Love (Buffalo)
3. Get Out of Denver (Denver)
4. Diddy Wah Diddy (Boston)
5. American Skin (Cincinnati)

—Thomas D'Andrea

TOP 5 SURPRISE GUESTS

1. Eddie Vedder
2. Bob Dylan
3. Marah
4. Vinnie "Mad Dog" Lopez
5. Emmylou Harris

—Michael Corby

TOP 5 OLDIES BUT GOODIES

1. Pretty Flamingo
2. Rosalita
3. Kitty's Back
4. Jungleland (w/ classic violin intro)
5. She's the One (w/ harmonica solo)

—Jeff Blum

TOP FIVE "HOLY SHIT" MOMENTS

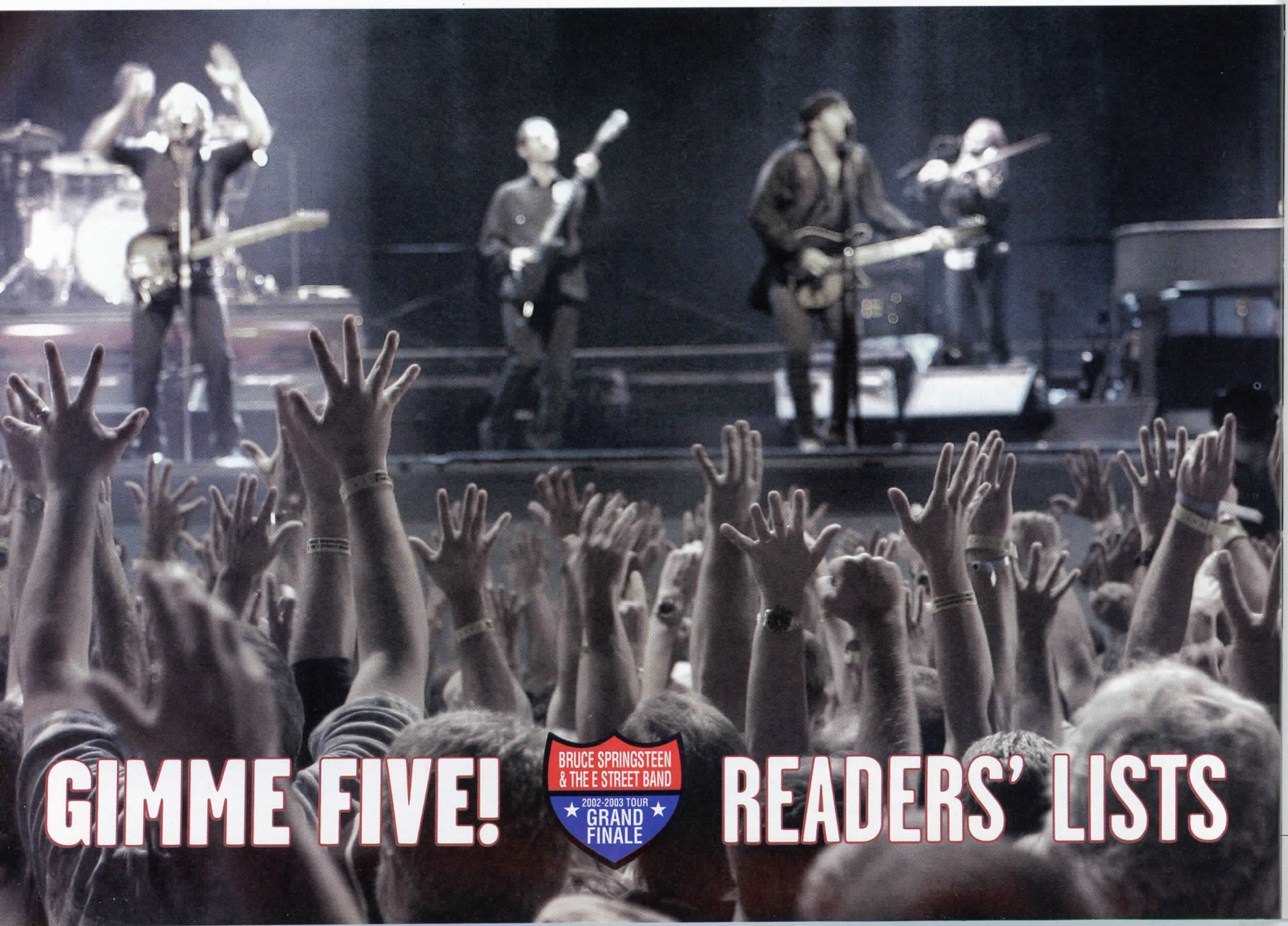
1. Pretty Flamingo (8/11/03)
2. Highway 61 Revisted, with Bob Dylan (10/4/03)
3. County Fair (9/20/03)
4. Because the Night, with Bono (11/23/02)
5. Streets of Fire (11/14/02)

—Frank Camalo

TOP 5 ROADS TO AVOID WHEN GOING TO A GIANTS STADIUM SHOW

1. NJ Turnpike
2. Route 3
3. Route 46
4. Garden State Parkway
5. Interstate 80

—Darryl Jayson



TOP FIVE U.S. HISTORICAL GIGS

1. Boardwalk Hall, Atlantic City
2. Convention Hall, Asbury Park
3. Fenway Park, Boston
4. Dodger Stadium, Los Angeles
5. Shea Stadium, Flushing

—Matt Engel

IF, FOR SOME INEXPLICABLE REASON, YOU SUDDENLY HAD TO LEAVE AFTER THE OPENER IN 2003:

1. From Small Things (8/11)
2. Cynthia (8/31)
3. Code of Silence (10/4)
4. War (3/2)
5. This Hard Land (5/10)

—Bob Orchant

TOP FIVE THINGS I LOVED ABOUT THE SYDNEY SHOW

1. The power outages made the show special and the audience kept Bruce and the E Street Band going.
2. "Rosie"! After seeing the 1978 clip, I couldn't believe I was hearing it for real!
3. The Steve Irwin reference during "Ramrod" ("We're going to throw a shrimp on the barbie and drink Fosters with the Crocodile Hunter!")
4. Bruce dedicating "Land of Hope and Dreams" to the servicemen & women in Iraq—very emotional.
5. Experiencing "Thunder Road," "Born to Run," "Backstreets" and "The Promised Land" live!

—Karen Weisser

FIVE SONGS I HOPE DON'T "RISE" AGAIN

1. Into the Fire
2. Countin' on a Miracle
3. Worlds Apart
4. Let's Be Friends (Skin to Skin)
5. Empty Sky

—Matt Gentile

TOP 5 EUROPEAN MOMENTS

1. The very, very, very wet "Rosie" in Milan
2. "Kitty's Back" in Florence
3. The "Night"/"Something in the Night" pairing in Bologna
4. The first notes of "The Rising" in Paris, 2002
5. Full-band "Incident" in Vienna

—Stefano Cerva

TOP FIVE SPOKEN WORDS

1. We'll
2. do
3. this
4. for
5. Klaus

Before "My City of Ruins" on 6/14/03, my 29th birthday.

—Klaus Wirth Kristensen

FIVE THINGS SILVIO DANTE WOULD SAY IF HE WENT TO SEE BRUCE AT GIANTS STADIUM

1. "Hey Tony, I thought these tickets were for Frankie Valli? Is this Bruce guy opening up for Frankie Valli, or what?"
2. "Paulie, why don't we scalp these tickets and go to the track? I don't get this Bruce guy. All he does is scream!"
3. "Ohhh. Look at that one over there, whattaya think, she could make 20 large at the Bing, no?"
4. "Sinatra was Jersey. Are you sure this band is from Jersey? No freakin' way this Bruce guy is Italian."
3. "Who's that crazy guy wearing the headdress? Why's he wearing purple? What's his problem?"

—Steve Radzimski

TOP FIVE TRIBUTES

1. My Ride's Here (Warren Zevon; 9/10/03)
2. Let's Go, Let's Go, Let's Go (Hank Ballard; 3/4 & 6/03)
3. Land of Hope and Dreams (Bob Dylan; 10/4/03)
4. I Walk the Line (Johnny Cash; 9/13 & 14/03)
5. Mystery Train (Sam Phillips; 8/1/03)

—Allan Miller

THE TOP FIVE MOST PLEASANT SCENTS OF THE RISING TOUR

1. Smell of the evening breeze at the Rotterdam show, 5/8/03
2. Smell of the first sign of fall at the Fenway show, 9/7/03
3. Smell of the rain at the Hamburg show, 6/12/03
4. Smell of marijuana at the Giants Stadium show, 8/30/03
5. Smell of a new tour T-shirt bought at the Fed Ex Field show, 9/13/03

—Hanneke Schoon & Kari-Anne Fygi

TOP FIVE "GOOSEBUMP" MOMENTS

1. The organ solo at the end of "You're Missing"
2. Dedication of "Bobby Jean" to the victims of The Station fire
3. "Racing in the Street," period
4. "Born in the U.S.A." at Fenway
5. "Dirty Water" at the Fleet Center

—Greg Morton

TOP 5 PIANO MOMENTS

1. "Jersey Girl" in Atlantic City
2. "Spirit in the Night" in Barcelona
3. "You're Missing" on *SNL*
4. "Streets of Philadelphia"/ "Incident on 57th Street" in Philly
5. "Lost in the Flood"

—Pat Beckett

TOP 5 GIANTS STADIUM MOMENTS

1. 7/15/03: "Rosalita" returns to New Jersey. No single song generated that much crowd energy in the entire 10-show run.
2. 7/21/03: Vini Lopez returns for "Spirit in the Night" in the rain.
3. 8/31/03: The band sneaks off into the darkness during "Glory Days."
4. 7/15/03: The premiere of the "American Way" monologue before "Land of Hope and Dreams."
5. 8/31/03: Bruce sends us home with "Jersey Girl" and the promise that we'll do it again.

—Matt Byron

TOP 5 SOLOS

1. Nils - Counting on a Miracle (intro)
2. Roy - Ramrod
3. Bruce - Because the Night
4. Max - My Love Will Not Let You Down
5. Clarence - Jungleland

—Colin Dale

TOP FIVE STADIUM PARKING FEES

1. Gillette Stadium: $30
2. Meadowlands: $20
3. Shea Stadium: $20
4. Richmond Coliseum: $15
5. The Linc: $15

—Chuck Redden

TOP FIVE SPONTANEOUS RISING MOMENTS

1. Lights out in Chicago
2. The Fenway conversation with the neighborhood
3. The deuce-douche "Blinded By the Light" rap in Rochester
4. The Polka in Milwaukee
5. "Factory" in the shadows of the ancient factories of East Hartford

—Stephen C. Rayhill

TOP FIVE SONGS NOT PLAYED IN TEN YEARS OR MORE

1. Pretty Flamingo
2. I'm a Rocker
3. Quarter to Three
4. Tunnel of Love
5. Local Hero/My Beautiful Reward/ Leap of Faith

—Flynn McLean

TOP FIVE... INCHES OF FALLEN RAIN I'VE BEEN HAPPY TO DANCE IN

1. San Siro Stadium, Milan

—Andrea Marangon

TOP 5 AUDIBLES

1. Detroit Medley (Orlando, 11/21/02)
2. Gloria (Stockholm, 10/24/02)
3. Rosalita (Sydney, 3/22/03)
4. Around and Around (Albany, 12/12/02)
5. Dancing in the Dark (Barcelona, 10/16/02)

—Glenn Radecki

FIVE REASONS WHY THE RISING TOUR WAS BETTER THAN THE REUNION TOUR

1. Great new songs every night
2. No vocal twang
3. Solo piano spot
4. Soozie
5. Better sound

—Ben Lazar

FIVE REASONS THE ARENA SHOWS WERE BETTER THAN STADIUMS

1. Bruce was focused on his peformance, not his legacy
2. The *Rising* songs still mattered
3. "Born in the U.S.A." *electric* was a centerpiece of the set
4. Having the house lights up was cathartic, not like Disney on Ice
5. No bored, obligatory "Rosie"

—John Mayer

TOP FIVE MARKETS THE STADIUM TOUR MISSED

1. Cleveland
2. Phoenix
3. Seattle
4. Dallas
5. [Frustrated *Backstreets* reader insert your local market here]

—Drew Severs

TOP FIVE PERSONAL RISING TOUR DISAPPOINTMENTS

1. Southern California got screwed!
2. Lack of setlist changes early in the tour (when he was on the West coast)
3. No solo piano slot on the West coast
4. SF and LA stadium setlists too similar
5. Did I mention that Southern California got screwed?

—Jack Epsteen

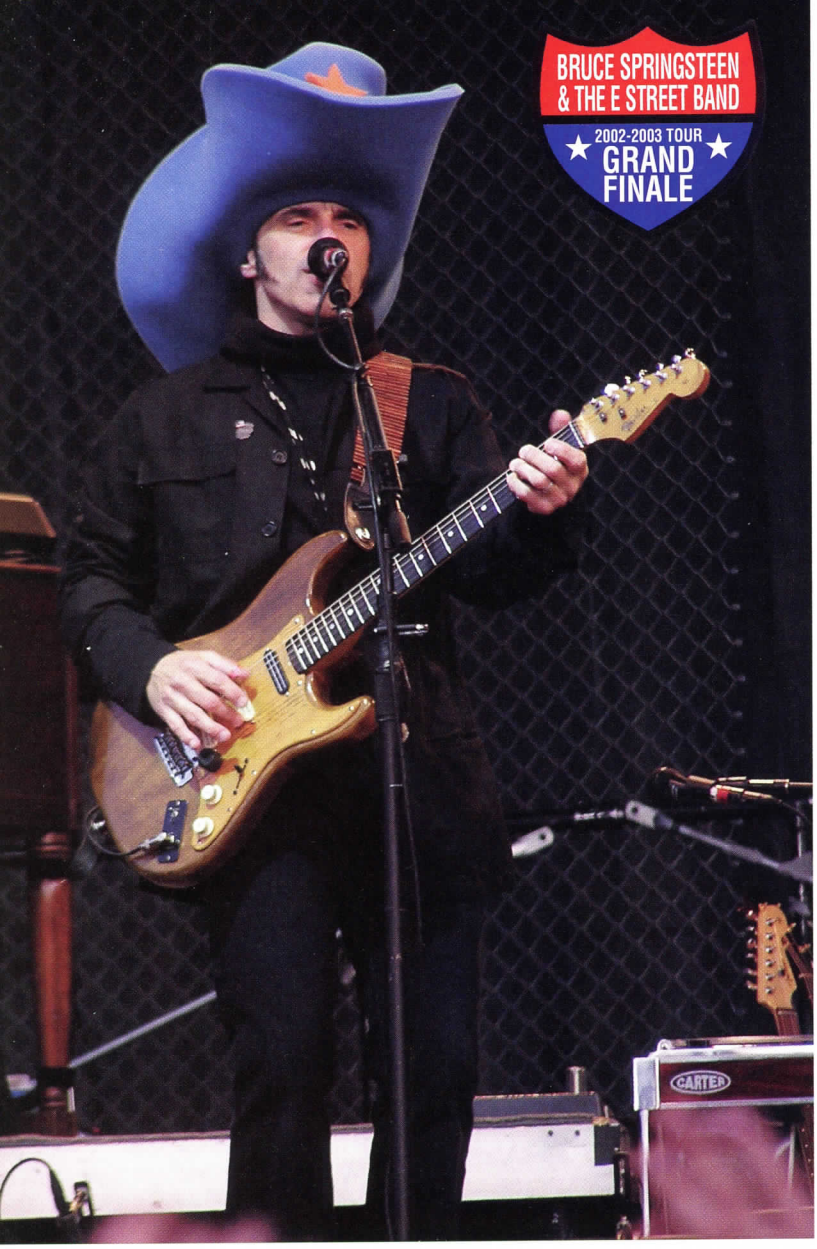
TOP FIVE THINGS TO CONSIDER FOR NEXT TIME

1. Don't just share the rarities with the New Yorkers.
2. Play more sets in the middle of the country.
3. More DVDs! Our kids love it!
4. Play some *Tom Joad* and *Nebraska*.
5. More Nils!

—Dan Foley

ANDREW WARREN PHOTO

MARGARET KAY PHOTOGRAPHY/WWW.MARGARETKAYPHOTO.COM


BRUCE SPRINGSTEEN
& THE E STREET BAND
2002-2003 TOUR
GRAND
FINALE
CARTER

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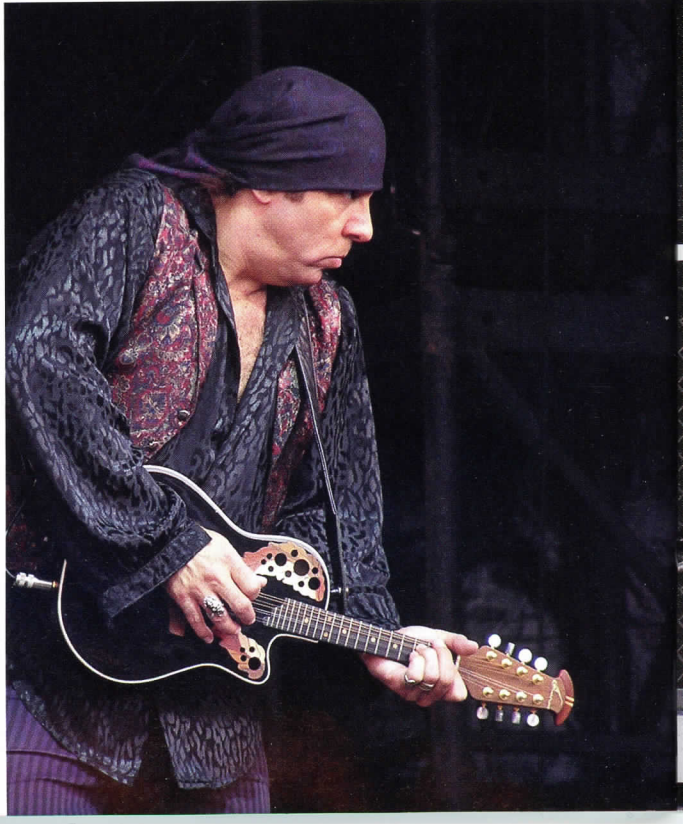
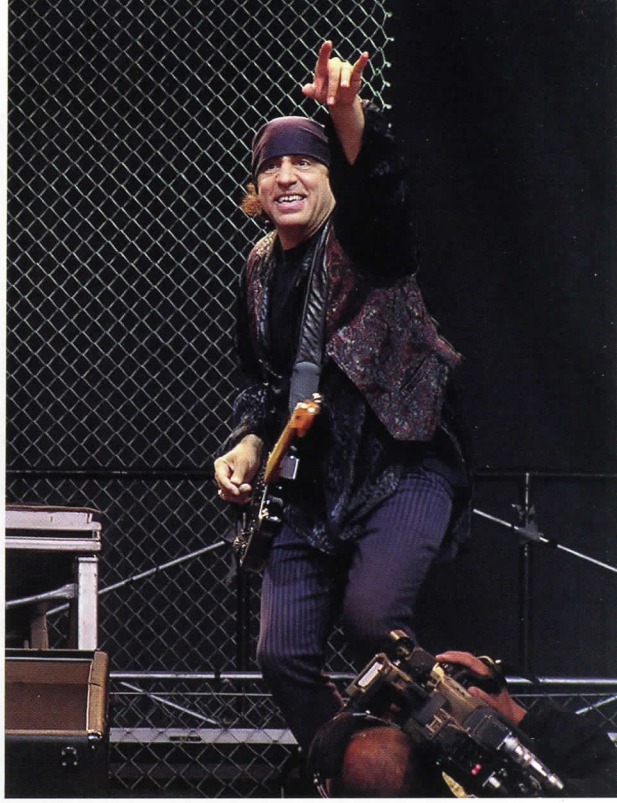
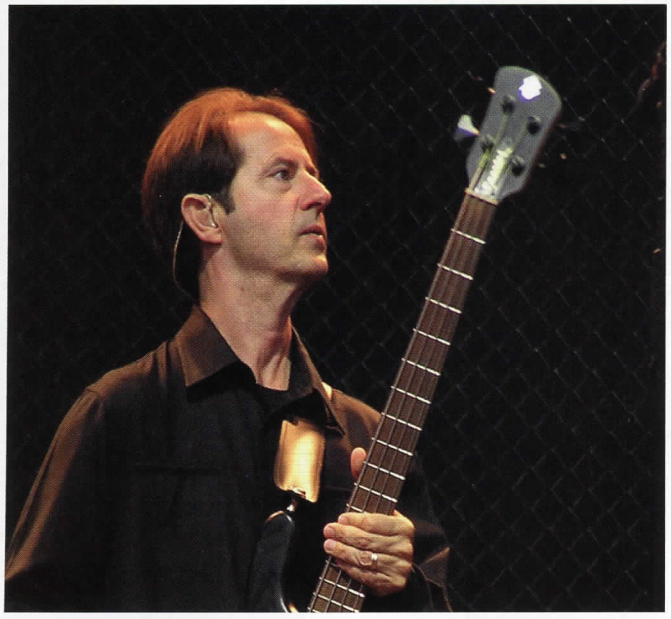






THE MVPs

Do We Have to Say Their Names?

photos by Riku Olkkonen

"SHE SAID, 'I LIKE YOUR VIDEO.'" When Bruce Springsteen repeated a conversation he had with a (fictional?) department store clerk on the *Tunnel of Love* Express Tour in 1988, the video in question was the lip-synched "Dancing in the Dark" promotional clip. But now, nearly 20 years later, Springsteen fans can say the same thing about unauthorized video recordings circulating within the fan community.

Video has also been audio's little brother, going back to the days of cassettes and VHS. While having both your eyes and ears filled with images of live Springsteen can be enticing, finding the time to sit down and watch a two- or three-hour show can be difficult. Many fans did have at least a collection of the "essentials," such as the two Landover shows and the '86 Bridge show, and there are a few fans who have been more into video than audio.

The ability to copy DVDs using a personal computer or stand-alone recorder, however, has made collecting Bruce video much more popular. All aspects of video are more favorable with DVD-R: the ability to copy without generation loss, the flexibility provided by portable DVD players, and the ease of storage—DVDs simply take up much less space than VHS tapes.

There once was a time when fans were thankful to find any video footage of Bruce in concert, gladly plopping down $40 (or more) for an 8th generation copy of a show where the videographer was literally in the rafters. Videos sourced from in-house, closed-circuit TV systems did leak out, most notably the Landover, MD, shows from 1978 and 1980. But even then, generation loss deteriorated the overall quality until it became nearly unwatchable.

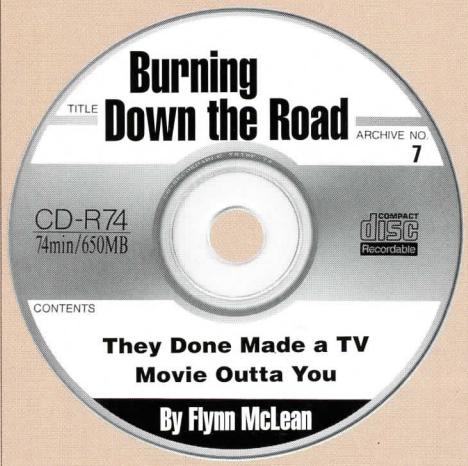
Fortunately, technology changed. The zooms on consumer video cameras became increasingly powerful, and the size of those cameras decreased. Beginning with the *Tunnel of Love* tour in 1988, the number of concerts captured on fan-made videos increased dramatically. Most of these "early" videos are plagued by unsteady camera work, with heads and arms in the line of sight, and poor sound, as the mics found on most video cameras are not the best. A video tape from the St. Louis stop of the *Tunnel* tour is considered above-average from that era.

The 1992 tour brought continued improvement in both the number of shows videotaped and the quality of those tapes. One of the better shows was shot using a tripod set up in a luxury box from the November 15, 1992, show in Hartford.

The shift to smaller venues for the *Tom Joad* tour made it tougher for videographers to do their thing, but a few did succeed. Shows from New York City, London, and the John Steinbeck Foundation benefit show in San Jose, CA, circulated in very watchable quality.

The 1999-2000 Reunion Tour saw a significant improvement in the overall quality of audience-shot video tapes. In addition to increased zooms, videographers began working together so that two or more cameras were rolling during the show. The tapes were later mixed together seamlessly. And with a huge video screen set up at the concerts, videographers also had the option of focusing on the screen (a "screen shot"). Unfortunately, the point of those video screens was to give those sitting further away a better view of Bruce's face or guitar work; that footage is less satisfying outside the venue, at least to this viewer.

In addition to using multiple cameras to produce these videos, videographers also began using higher quality audio recordings to replace the audio from the video camera's microphones. Even if the video was too close



(a la a screen shot) or unsteady, at least the audio didn't have to be horrible.

That brings us to the current state of Bruce video, and that state is good. Videographers and other technical wizards are creating DVDs that practically rival *Live in Barcelona* in terms of quality. With menus, chapters, dubbed audio, and multi-camera mixes, things have come a long way since the days of 8th generation videotapes shot from the back of the arena. And through the magic of computer-based DVD-R burners, not to mention the binary newsgroup ABMS (alt.binaries.music.springsteen), fans all over the world can enjoy the fruits.

It would be fair to say that DVD-R technology is currently where CD-R technology was five years ago, with burners (computer-based and stand-alone) and blank media still a bit on the expensive side. But prices are falling, just as the speeds of the burners are increasing, and DVD-R burners will soon be standard on most new computers, just as CD-R burners are now.

If you have a high-speed internet connection, you can utilize the ABMS newsgroup to start your DVD-R collection. For an explanation of how to use ABMS to download DVD-R and CD-R material, check out the appropriate forums on the Stone Pony London message board (http://www.spl-messages.net). The SPL site has a great deal of information on buying a DVD-R burner, copying DVD-Rs, and uploading and downloading the appropriate files.

One area where DVD-R and CD-R collecting differs is that the standards of trading are quite different. While it is considered taboo to ask for money in exchange for CD-Rs, considering the increased time, the cost of blank DVD-R media, and the finickiness of some burners with blank media, it has become easier to send money instead of blanks and postage. Of course, one-for-one trading is still very much alive and well.

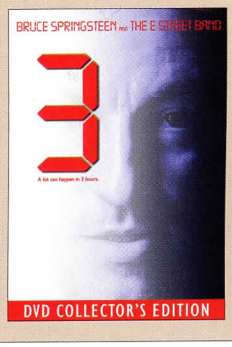
SO, WHAT SHOULD THE DISCERNING collector focus on trying to track down? At the top of the list, there's a group of videographers who call themselves "The Cincinnati Tapers Consortium" (CTC) who have put together the best DVDs from the *Rising* tour. Their first release was *Cincinnati Lights,* a two-camera DVD documentation of the November 12, 2002, show, and it's more than watchable. With menus, chapters, and a short pictorial essay of September 11, 2001, images set to the album version of "Into the Fire," this is probably the best video from the 2002 tour.

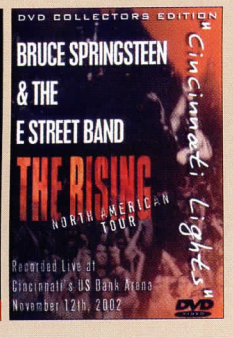
Another CTC release, simply titled *3,* is the must-have from the North American stadium leg of the tour. Capturing the September 13, 2003, show from FedEx Field in Landover, MD (a suburb of Washington, DC), *3* is a four-camera mix with audio dubbed from an excellent DAT recording. The production values are top-notch, including an introduction and overall presentation based on the television show *24.* (In this case, it's three hours... get it?) One can't help but be grabbed immediately. The only negative aspect of the DVD is that the producers included a tribute to Johnny Cash during Bruce's opening "I Walk the Line"; while a tribute to Cash, who had recently passed away, is touching, the pictures that fade in and out are distracting. Bonus material includes the NESN special on Bruce's shows at Fenway Park and the unreleased videos of "The Rising" and "Countin' on a Miracle."

Another group of videographers goes by the name of ScrewDevil. They have done two-camera mixes with dubbed audio for all three Shea Stadium shows and the last two Giants Stadium shows.

Several high-quality videos surfaced from the 2003 European tour. The May 27 show from London features audio dubbed from the Crystal Cat release *Night After Night.* Several versions of the June 28 show from Milan are also worth looking into, one being the *Blood Brothers on a Stormy Night* title that also features dubbed audio from the Crystal Cat release of that show, and another that utilizes several cameras.

—*continued next page*





COLLECTING

By Fred Mills

This is for the Crazies
(Anubis 3CD-R)
VENUE: Seattle Arena
CITY: Seattle, WA
DATE: December 20, 1978
SOUND QUALITY: 7
PERFORMANCE: 10
PACKAGING: 10

Well, here's where it all comes back home, right? I mean, if not for this *Darkness* tour show it's possible you wouldn't even be reading this magazine: the concert so utterly moved a young Charles Cross that he started *Backstreets*, and any person who's ever experienced a life-defining concert moment will understand exactly how the guy felt. Plus, let's be honest: even the most die-hard aficionado of, say, *Rising* tour shows in all their minutiae and variations will have to admit that *Darkness* concerts will always hold a special place not only in Brucelore but in the hearts (and ears) of bootleg collectors, too. For me, it's the long-since-retired extended piano/guitar intro to "Prove It All Night" that never fails to give me chills. For others, it's the utter we're-gonna-show-you defiance that Bruce and the E Streeters took to the masses on that tour, electrifying audiences (including those at home listening to the numerous broadcasts from the tour) coast to coast. For still others, it's the knowledge that as Bruce was about to get huge, the world was also about to shrink—a subliminal sense that right here, right now, on this tour, we were all gonna make some kind of final stand before moving on to the next inevitable phase.

So what we have here is the legendary show where Bruce came out some 15 minutes after the concert was technically over and before a stunned crowd (or what was left—many had already headed home) plowed into an unsolicited final encore of "Rave On" and "Twist and Shout." Truly a moment for the history books, one which Anubis has resurrected for its latest pro-CD-R, numbered/limited archival edition. The show has been bootlegged before, including 1994's *Pretty Flamingo*, but it was never rated that highly compared to other audience recordings from the tour, and the first two songs ("Badlands," "Streets of Fire") were always missing from the tape. Anubis addresses the latter issue by dubbing in versions of the pair recorded Sept. 3 in Saginaw, MI; unless you're a purist, you'll appreciate that little touch, and the edit is done quite seamlessly. Per Anubis tradition, too, great care has been taken to clean the tape up as much as possible, and while this will never rival one of the great *Darkness* FM shows, the sound quality is impressive—easily the best treatment of the Seattle concert to date. Factor in the striking artwork, a blue-on-black motif for the tray panels and a full-color 8-page booklet that includes text discussing the show and its significance, and it's probably the best Anubis release to date. "This is for the crazies!" Bruce blurts just before kicking off "Rave On," and goddam if listening to these discs wasn't enough to make me feel crazy all over again. Time to go pull out some more of my *Darkness* boots. ▶

Continued from previous page

Rabid Dog Productions has done what no other videographer has been able to do in the last five years: provide a video of a show from Convention Hall in Asbury Park, NJ. The December 7, 2003, holiday show was taped in its entirety, and while not a multi-camera job, the shot is very steady throughout the show, and the videographer did an excellent job of providing stage shots and close-ups at the appropriate times. A later version featured audio dubbed from the excellent audience recording to make a great title even better. The December 8 show is also available, but not in the same quality as the prior night.

Going further back, DVD versions of several classic shows have vastly improved what many collectors previously had on VHS. The first big one is the complete September 19, 1978, show from Passaic, NJ. A version of this show that recently surfaced features the entire show—the previously-circulating VHS tape was only the first two hours—sourced from a low generation videotape and audio dubbed from Crystal Cat's *Passaic Night*. Both legendary Capital Centre shows, from August 15, 1978 and November 24, 1980, have also benefited from a high-quality digital transfer sourced from very low generation VHS tapes.

Two other strongly recommended DVDs are the *Tunnel of Love Express Tour,* which consists of two hours of linefeed footage from the Copenhagen and Basel stops of the 1988 European tour, and the various releases of the second half of the July 26, 1984 show, direct from the video linefeed.

Another DVD of note is the (more or less) complete *MTV Plugged* special from 1992. While the edited official release has yet to get the DVD treatment (and is now out of print on VHS), this DVD-R, taken from a first generation tape, features the entire performance, minus "Leap of Faith," including both performances of "Local Hero" and "Darkness on the Edge of Town."

For those of us with short attention spans, or at least those who don't have the time to watch a complete show, there are several compilations of higher quality footage and/or interesting little tidbits from over the years. The big one is an eight-DVD set called *This is Your Life,* which covers Bruce's career from the Gaslight in 1972 to the *Rising* tour. What makes this set so interesting, in addition to just watching Bruce grow up on-stage, are the little news clips from throughout the years. Bruce opening the Brendan Byrne Arena in 1981 and his interview with J.J. Jackson from 1978 make for a fascinating viewing experience. There are also three single-DVD titles that compile high-quality footage, very similar to the *This is Your Life* series, called *'70s Reel, '80s Reel,* and *'90s Reel.* While not complete shows, these make for very interesting viewing.

The recently launched BruceDVDs.com website features a listing of Springsteen-related DVD-Rs circulating within the fan community. A work in progress, the site provides a short review, technical information (number of discs, audio source, menus, chapters), and screen shots, destined to become an invaluable tool for video collectors.

OF COURSE, AUDIO CD-R HASN'T BEEN ignored over the past few months. Two different recordings surfaced from Bruce's Light of Day IV set with Joe Grushecky and the Houserockers, one in better quality than the other. However, the better version did not include Bruce's two songs with Garland Jeffreys.

All three of the recent holiday shows have circulated as well, with the December 7 show the best of the bunch; it was posted to ABMS within a week of the show. It took the other two shows a while to circulate, and neither are in as good quality as 12/7. Two very similar versions of 12/5 circulated, one called "JB," the other "Fargo"; two recordings of the 12/8 also surfaced, with the "JB" version definitely the better of the two.

The *Rising* tour is still two shows away from being in complete circulation as of this writing, with the March 22, 2003 (Sydney, Australia) and March 28, 2003 (Auckland, New Zealand) shows the lone holdouts. Several new compilations from the *Rising* tour have been put together, including *2003 Tour Vol. 3: Europe,* which covers the European tour; *My Ride's Here: Tributes and Rarities* and *Big Man's Summer Rising Rare Tracks,* both featuring songs from the North American stadium tour.

Two historic shows have also received the remastering treatment. Prodigal Son worked some magic on the legendary December 15, 1978, concert from Winterland in San Francisco, CA, to make it the definitive recording of this show. Yes, this is the legendary KSAN broadcast, released by Great Dane as *Live in the Promised Land* (and *Live in the Promised Land: MastersPlus)* and by Crystal Cat as *Winterland Night,* yet the Prodigal Son remaster makes all those versions sound thin by comparison. And "KBMKeefer" has been able to locate three separate high quality recordings of the November 4, 1976, Palladium show (originally released on CD by Great Dane as *We Gotta Get Out of This Place)* to compile the most complete and best-sounding version of this show to date.

Let's Produce!
(Doberman 2CD-R)
VENUE: Philips Arena
CITY: Atlanta, GA
DATE: December 2, 2002
SOUND QUALITY: 9
PERFORMANCE: 7.5
PACKAGING: 8

After what seemed to be a bit of a hiatus for Doberman, in terms of Brucelegs (the pro-CD-R label has been pumping out the Dylan of late), we get a fresh look at a popular '02 arena show that a couple of other labels have also done on CD-R. It's one of the few ALD (Assisted Listening Device) recordings in circulation from the *Rising* tour, and Doberman has taken pains to make it as clean as possible. It still has some of the negative characteristics of ALDs—over-prominent vocals, not much "depth" or presence—but this version of the show is probably the best one being sold commercially. It's listed on the sleeve as a "soundboard."

The show itself seems somewhat perfunctory, and it's not particularly lengthy. A solid set, just no real surprises with the exception of "Where the Bands Are," performed for the first time on the tour here. The album title comes from a quip Bruce makes regarding the guest appearance of Atlanta resident Brendan O'Brien, who of course produced *The Rising*, for a pair of songs. Packaging-wise, Doberman has always been top shelf, and that remains true for the artwork here—color photos, four-panel booklet, picture labels.

Philadelphia Pretzel Boy
(Cheap Seats 3CD-R)
VENUE: Lincoln Financial Field
CITY: Philadelphia, PA
DATE: August 11, 2003
SOUND QUALITY: 6
PERFORMANCE: 9
PACKAGING: 6

If this weren't such an intriguing little package, it might not merit mention in this column. Yes, the show was outstanding, and it did contain some solid rarity and tour premiere action, notably "From Small Things," "Pretty Flamingo," "I'm Goin' Down," and "Streets of Philadelphia." But the sound quality isn't any better than other versions of this show in circulation, so unless you feel compelled to get every one of the final-round *Rising* tour stadium shows, it's not a must-own.

From a collector's standpoint, however, this initial offering from the new Cheap Seats label (a subsidiary of pro-CD-R label Hot Stuff, sources tell us) has a certain geeky appeal. It has a mini-LP design with three individual pockets all bound together in hinged-book fashion; fans of digipaks and the like who bemoan the ubiquity of jewel boxes will love it. And the artwork is without a doubt the oddest to grace a Bruceleg in ages: front and back art mimics that of an old 78 rpm record, while the inner photos are shots of the crowd in Philly—including pics of some young ladies flashing their you-know-whats stageward. Land of hope and dreams indeed.

I'm A Rocker
(Financial 3CD)
VENUE: Lincoln Financial Field
CITY: Philadelphia, PA
DATE: August 9, 2003
SOUND QUALITY: 7
PERFORMANCE: 8
PACKAGING: 7

A solid, if not one of the more surprise-laden, *Rising* tour stadium show, the second of three nights in the Philly run. The shows on the 8/8 and 8/11 had more intriguing setlists. The "Trapped"/"For You" two-fer leading into "Empty Sky" is pretty thrilling, however, and a birthday dedication prefacing the unexpected "Tougher Than the Rest" is a nice touch, even if it does make the middle section of the show drag a bit.

The sound, while above average, is still fairly consistent with most of the other stadium recordings from this tour: audible crowd noise during the soft passages and a telltale midrange quality to the vocals. The art consists of two, one-sided tray panels for a fatboy jewel case, with no booklet; and while the color photos are superb, I could swear I've seen them on a prior bootleg somewhere, possibly a Crystal Cat. So overall, file this under "for completists."

Midsummer First Night
(Crystal Cat 3CD)
Midsummer Second Night
(Crystal Cat 3CD)
VENUE: Ullevi Stadium
CITY: Gothenburg, Sweden
DATE: June 21, 2003 / June 22, 2003
SOUND QUALITY: 8.5 / 9
PERFORMANCE: 9 / 10
PACKAGING: 10 / 10

This uproarious two-night stand, documented in *Backstreets* #77, just may have yielded two of the best boots from the European leg of the *Rising* stadium tour. It's almost impossible to pick one over the other, but I'll give the second night the nod since it was the longest one (27 songs, more than three hours) and had more palpable band/audience electricity. Plus a subtly clearer, more in-your-face sound quality for the recording, particularly for the vocals. That said, given the striking setlist differences—for the first 2/3 of each show at least—it's hard not to recommend picking up both sets.

Crystal Cat really did an outstanding job with the artwork, using photos from the shows (including a shot of Roy wearing the Viking helmet) plus repros of the flood of Bruce coverage by local media outlets for the eight-page booklets. *Second Night*, it should be pointed out, adds a six-song brace of bonus tracks from Copenhagen, Oslo and Helsinki to max out disc three.

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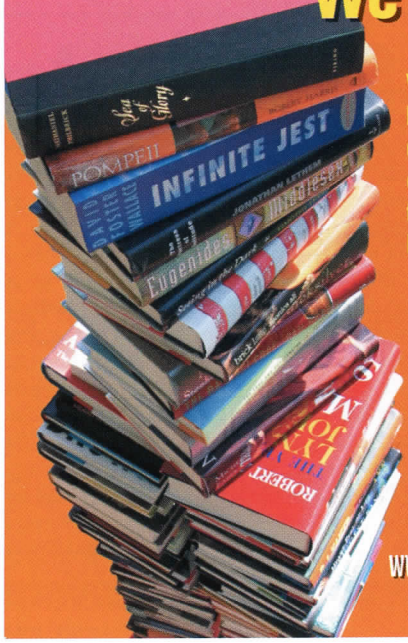

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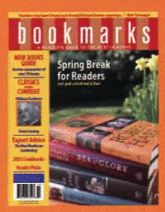

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#79 - SPRING 2004

Continued from page 5

tional. I remember someone saying to me, "It's just a DJ on the radio." I told them they were wrong. I then realized that his passion for the music, especially his devotion to Springsteen, had penetrated my soul.

For those of you out there that are not familiar with Philadelphia FM radio in the 1970s, it is a shame that you did not get to experience the smooth tone and sincere musical appreciation that Ed Sciaky gave to his listeners. For those of us that were able to experience it, we are grateful, and our ears, minds, and hearts are better for it.

Joe Stefankiewicz
Drexel Hill, PA

I'VE BEEN WAITING

Dear Editor:

Do you guys think there's any chance of Bruce releasing the holiday shows on DVD or at least on CD? Contrary to popular belief, not all of his fanbase lives in the northeastern part of the U.S., and not all of us can drop what we're doing and travel at will to New Jersey or New York City to see him perform. These shows sound truly amazing, and the *Barcelona* DVD only makes me want more officially released live material. It would certainly be a nice concession to those of us across the world who can't be there in person. I appreciate his dedication to Asbury Park, but he sure seems to be catering to a very narrow group of fans lately.

I somehow doubt that Bruce would be content to have his main audience made up of people who live in either a rather narrow (if densely populated) geographic area and those with the means and flexibility to travel to see him at will. I don't begrudge the fans who can do that, and to an extent I've done the same, but as I get older and my life takes on considerably more responsibilities (and considerably less disposable income), traveling to see rock concerts is becoming less of a priority and even less of an option. I suspect that this is the same with much of his audience.

The technology exists for relatively easy and quick production and distribution of live material. Other artists with similar live followings do it. The demand certainly exists. Bruce's touring practices last summer clearly indicate that he is willing to cater to the more obsessive element of his fanbase. I don't mean to have a sense of entitlement—it's the artist's prerogative to decide what they do and don't release. But technology has changed music fans' expectations and demands, and it's frustrating as hell that Bruce doesn't respond to this yet continues to perform in a fairly inaccessible and exclusive manner. Having official CDs and DVDs can never make up for being there is person, but for the sizable number of those of us for whom this is not an option, such releases would certainly be a step in the right direction.

Jim Mitchell
St. Louis, MO

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Photo: Phil Ceccola